

FRONT: GRAMSCI IS DEAD • 5 / FILM: LOULOU • 23 / ARTS: THE MYTH OF SUMMER • 45

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

No. 528 / DECEMBER 1-DECEMBER 7, 2005  
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## *the faunts*

[By TYSON KABAN • 40]



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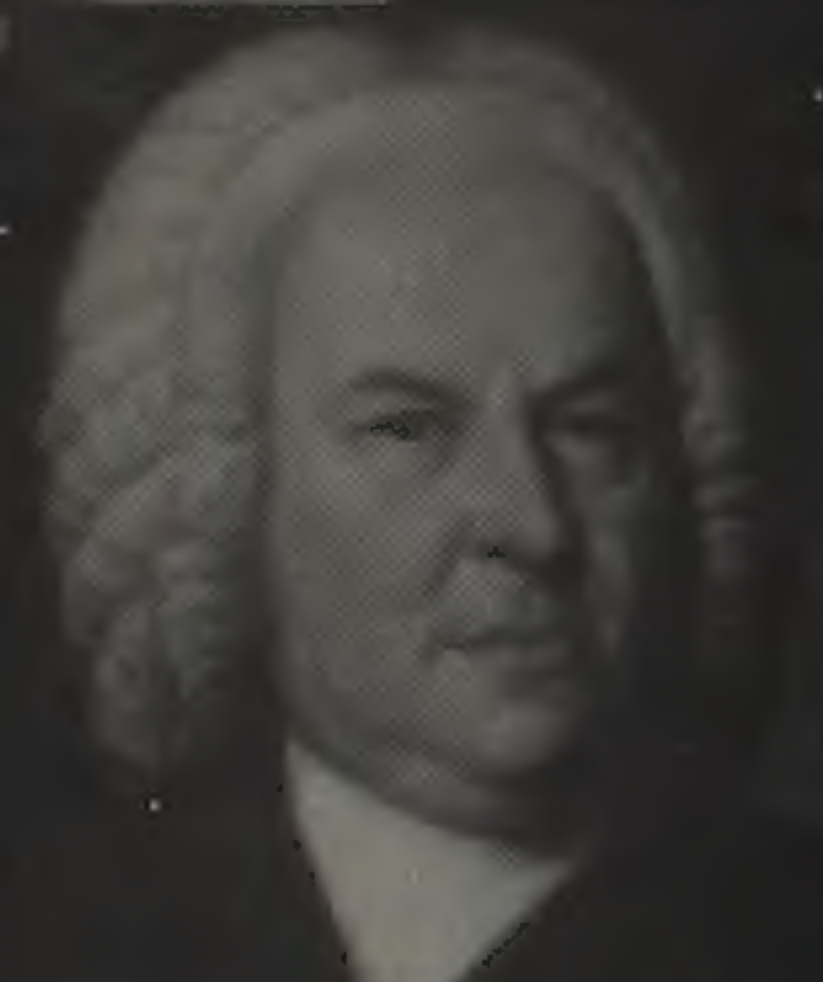


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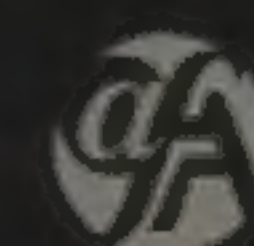
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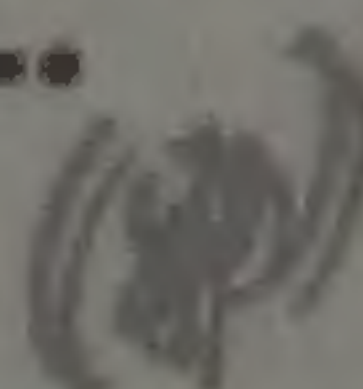


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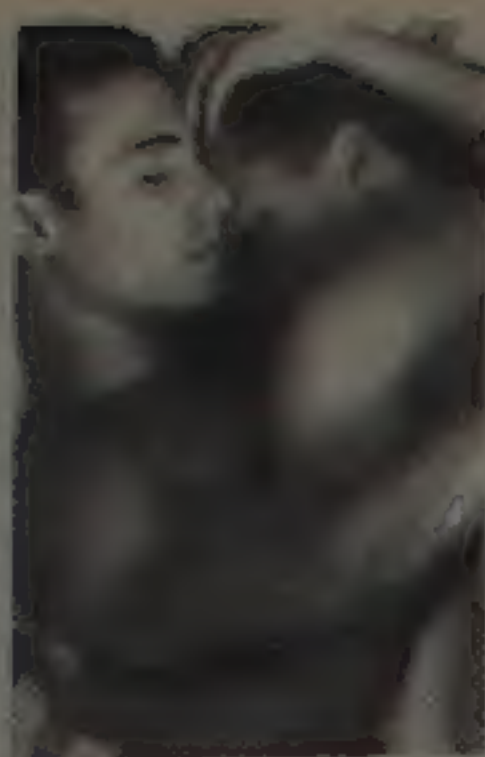


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By RICHARD BURNETT

### Way of the West

There's nothing quite as manly as the true and steadfast men who have worked the land for generations in this great nation. But when I think of how cold and tough life was for them as they rested around a prairie bonfire each night, I know those cowboys found some warmth in each other's arms. It's a tale that's never been told in Hollywood Westerns—a film genre I've loved since I played cowboys and Indians as a kid. Except I always wanted to sleep with Tonto.

So when I heard that Academy Award-winning filmmaker Ang Lee was going to direct *Brokeback Mountain*, the epic love story of a ranch-hand and a rodeo cowboy who meet in the summer of 1963, my heart skipped a beat. At long last filmgoers would witness the biggest secret of the Wild West: the love that dare not speak its name, tough and strong in denim, Stetsons and leather chaps. It was too good to be true.

And then when production began in Alberta, with the Canadian Rockies standing in for Wyoming, Lee began downplaying his film's sex scenes. In

fact, he led everyone to believe there would be no sex scenes. One Hollywood producer even said heartthrob Jake Gyllenhaal—so buff and beautiful in *Jarhead*—would ruin his career playing gay: "It's the most stupid move he could make. It'll alienate his teen-girl fanbase and could kill his career. What a waste."

What a waste. I've heard that line so many times from people who can't help but raise an eyebrow when they discover that I'm not straight, along with that old tried-and-true question, "Well, if you had the choice, wouldn't you choose to be straight?" To which I have always replied, "I wouldn't want to be anything but gay."

The only waste is Gyllenhaal, who really is straight—kind of. "I've never been attracted to men sexually," Gyllenhaal tells *Details* magazine in their December issue. "But I don't think I'd be afraid of it if it happened."

But in *Brokeback Mountain*, bless him, Jake really gives it a go. His stirring rough-and-tumble sex scenes with co-star Heath Ledger are unlike anything ever captured in a mainstream Hollywood picture, so much so you'd think the film could be dubbed *Bareback Mountain*. And Heath Ledger's monumental performance should win him an Oscar.

"There was no hesitation; there really wasn't," Gyllenhaal told reporters at a Toronto Film Festival news conference. "When you know you have someone who's made movies that deal with pretty challenging themes and has tackled them with the kind of universality and compassion that Ang has, you throw yourselves into the arms of that person and you trust them and you feel



safe and you go for it.

"I wouldn't call it a Western," Gyllenhaal added. "I would call it a love story that happens to take place in the West." But it's not a very happy love story. It's beautiful, stark, intense and unattainable and when I left a September press screening of *Brokeback* I was so emotional that Hollywood had not only finally given me my gay western, but one of the most beautiful, saddest and most haunting love stories I've ever seen.

I left the theatre feeling as if my heart had been crushed with a sledgehammer and the feeling stayed with me for days. The homophobia up there on the screen, the inability of those two men to allow themselves to love one another, despite their deepest craving to hold and kiss one another—how gay is that?

Of course it isn't just gay. It's everybody. But I'll be damned if Hollywood's made the greatest (gay) love story ever filmed. ☐



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## FRONT

Yeah, author Richard J.F. Day's got your revolution right here, pal • 5



## FILM

Loulou: that Gerard Depardieu is one winsome fellow, non? • 42



## ARTS

The Myth of Summer: That was just, like, last week, right? • 45



# The revolution is over

It's time for activists to stop trying to overthrow the dominant order, says *Gramsci is Dead* author Richard J.F. Day

By DAVID BERRY

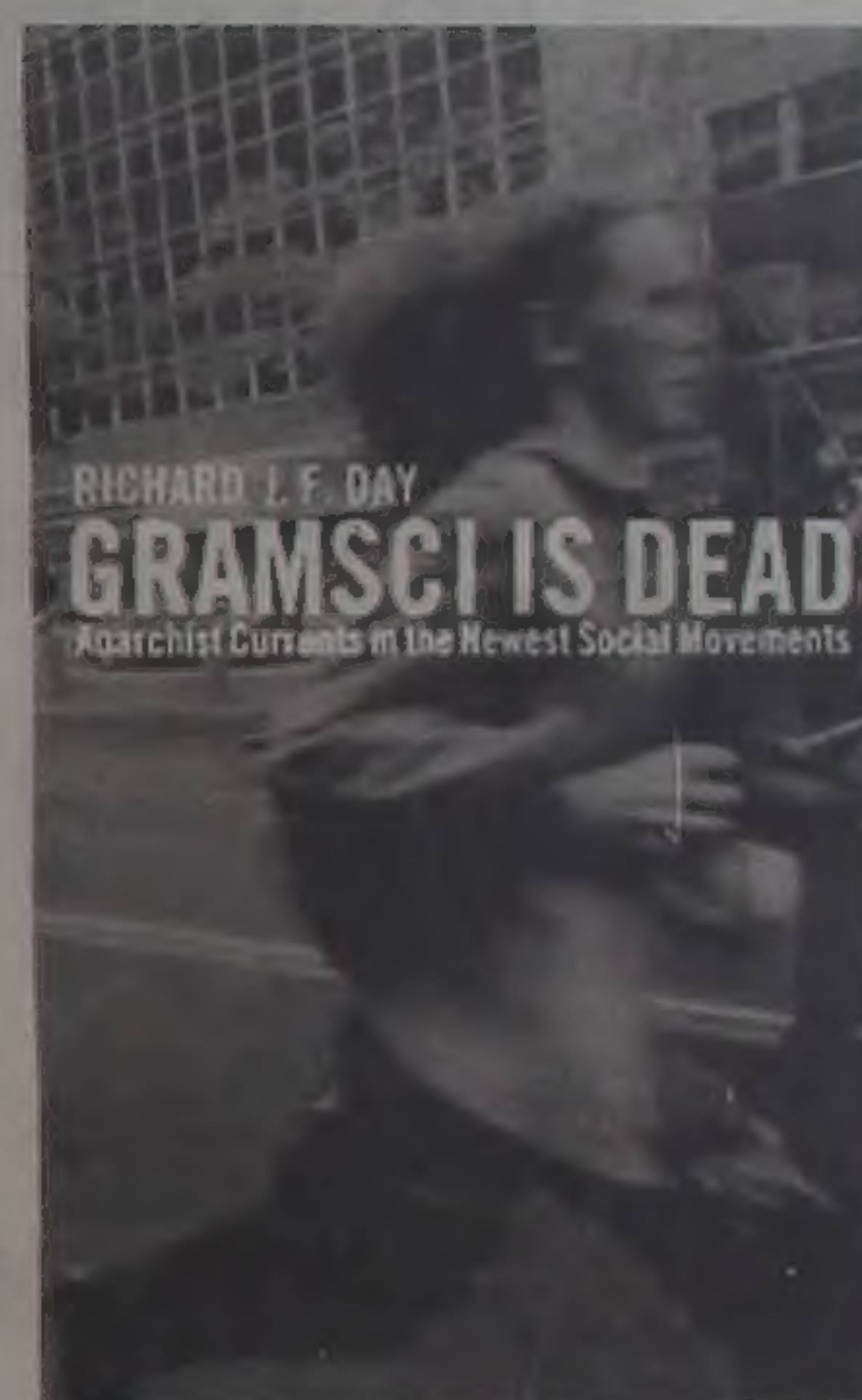
As any good Marxist will tell you, humanity is locked in a series of hegemonic struggles where one dominant ethos subverts all others, which generally leads to oppression, strife and any number of negative -isms—racism, sexism, classism—that generally keep the minority down while propagating the powerful

majority. The only way to change things, more or less, is to replace the dominant hegemony with a minority one—think something like a workers' rebellion, where the exploited proletariat overthrow their bourgeois bosses.

This mode of thought—slightly simplified here—has been the dominant ideology of the socialist left for the better part of 150 years;

## POLITICS

according to sociologist and activist Richard J.F. Day, though, it's about time theorists gave up the antiquated notion of power struggles and turned towards the new wave of activist movements: affinity-based initiatives, designed not to overturn the dominant order, but to



subtly exploit its weaknesses to make life better for pockets of people within it.

SEE PAGE 11

# Wild. On.



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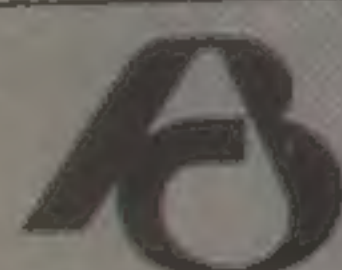
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## RESULTS FROM A CHRISTMAS ELECTION...



## news roundup

### BY CHRIS BOUTET SHITFIGHT: ON!

Well, we all knew this election campaign was going to be one full of blame-gaming, low blows and broad, high-minded rhetoric about the importance of ethics, but we probably assumed we'd be easing into it a little more gradually than this. But nope, here we are, less than two days into the race to see how many Liberals manage to get their seats back once the music stops playing, and Martin's already making with the trash-talk.

According to a report from Reuters on Wednesday, Prime Minister Martin kicked things off by blaming the opposition for forcing a Christmas election and painting Conservative leader Stephen Harper as mean-spirited and unpatriotic. "So, what do you think of your Christmas present from Stephen Harper," Martin asked the press during his first Liberal campaign rally. "What family doesn't look forward to gathering together on Christmas eve, sipping on some hot chocolate and sharing in the joy of watching Stephen Harper appear as Scrooge on TV?"

Zing—provided, I guess, you ignore the fact that the Scrooge comparison doesn't really make sense in the context of Harper's reasons for supporting the non-confidence vote that dissolved Martin's 17-month-old government late Monday evening, chief among them the desire to end a decades-long Liberal "culture of entitlement."

Martin, however, was just getting

warmed up, as he later moved on to attacking Harper's patriotism, saying, "This morning I am told that Stephen Harper had a little difficulty saying this, so let me say it: I love Canada." The statement was made in reference to an incident earlier that day, in which Harper had answered the blunt question "Do you love Canada?" in a positive but indirect manner that did not include the exact phrase "I love Canada"—which, as we all know means that he, in fact, hates Canada.

In response to Martin's grandstanding, Harper was reportedly all "nuh-uh," furrowing his heavy brow and fixing his cold, dead eyes somewhere off in the distance before shooting back: "Today the Liberals suggested that I do not love this country. They suggested that people who don't vote Liberal don't love this country. Now that is what we're going to expect. It's mean and it saddens me."

And really, is this what Canadian want to see? A sad, wounded Harper? I'd settle for just wounded, personally.

### TIMING: SUCKY!

The timing may not be the best for his old party, but that doesn't seem to have stopped former prime minister Jean Chretien from dragging the Gomery report back into the limelight just as Martin's Liberals are trying to convince Canadians it's time to move on.

According to a report from the Canadian Press, Chretien launched this "legal torpedo" at the federal sponsorship inquiry by filing a Federal Court challenge against Justice John Gomery's findings on Wednesday. Chretien is challenging the findings of the inquiry based on the supposition that Gomery was personally biased against him and that the judge's conclusion that the ex-prime minister was responsible for the scandal was not supported by facts heard at the inquiry. Gomery had noted that there was no direct evidence that Chretien

was directly involved in the scandal, but added he should be held accountable for the fact that it happened on his watch.

Chretien had announced after the November 1 release of the report that he would appeal within the 30-day window allotted by the Federal Court. He waited until the 30th and final day to do so, which, as the CP points out, just so happens to be at the exact same time that his successor and rival Martin is launching the Liberal re-election campaign with some high-profile events in Quebec.

Among these events, incidentally, was the announcement that former astronaut Marc Garneau will run as a candidate for the party in the rural riding of Vaudreuil-Soulanges near Montreal. Garneau's platform will rely heavily on the notion that it is time to turn the page on the sponsorship scandal and instead look towards the future—and, presumably, on how he's totally been to the moon, which way more than those jerkass Frenchlords in the Bloc can say.

### ROADS: USEFUL!

Political leaders in the far north are calling upon the Canadian government to resume a long-stalled project that would see the creation of a permanent road to the Arctic coast as a means to encourage the development of the region's huge mineral and energy resources.

According to a report released Tuesday by the NWT government, leaders are proposing that work resume on an all-weather road that would link the Arctic port of Tuktoyaktuk with the territory's existing road system 800 kilometres to the south.

Such a plan was last proposed in the 1950s, and some construction was started in 1972, only to be abandoned in 1977, when a 10-year moratorium was placed on northern oil and gas development. The road would cost \$700 million to complete. ①

By EMMA SASSE

### Declining women

Nineteen people sat down at a table in Kelowna last week to talk about aboriginal issues. Eighteen of the politicians at the highly scripted, tightly controlled pre-election aboriginal summit were men. There was one woman at the table—Beverly Jacobs of the Native Women's Association of Canada. Her concerns, and the people she represents, were completely ignored.

Beverly Jacobs should be commended for not completely losing her mind. She threatened to walk out of the summit, but was compelled to stay by Liberal strategists who promised her a follow-up meeting. Beverly Jacobs should also be commended for not going totally postal at the level of coverage the mainstream media gave to the issues she represents, as the media almost completely ignored the fact that she was ignored.

Silence is violence, as they say. Aboriginal women are five times more likely to die a violent death than non-aboriginal women. Aboriginal women are more likely to live in poverty, more likely to be homeless. The many women involved in prostitution that have been murdered over the past two decades have been disproportionately aboriginal. It wasn't so long ago that aboriginal mothers had their children stolen from them by residential schools; the child welfare system, alcoholism, and addictions continue to tear families apart.

It is not good enough to say that the new programs and spending directed mostly toward reserves is good enough to cover the needs of aboriginal women. It is not good enough to promise another aboriginal women's summit—maybe, after an election, sometime later. It is also not good enough for white women to sit back and watch our sisters be treated like easy targets.

The rather moribund Canadian women's movement must make aboriginal women's issues a priority—and not by asking for more money for a study, or a commission, or another tightly scripted meeting with a bunch of white men. Feminists need to sit down with groups like the Native Women's Association, decide where their common ground is, and mobilize women across this country to put gender at the centre of the debate on the future of on- and off-reserve indigenous peoples.

Feminism in Canada needs a kick in the ass, and I can think of no better way of bringing it back to the forefront of political debate than by getting behind a project—led by indigenous women, not by white women—that will realize equality for all indigenous people. ②



# Black death

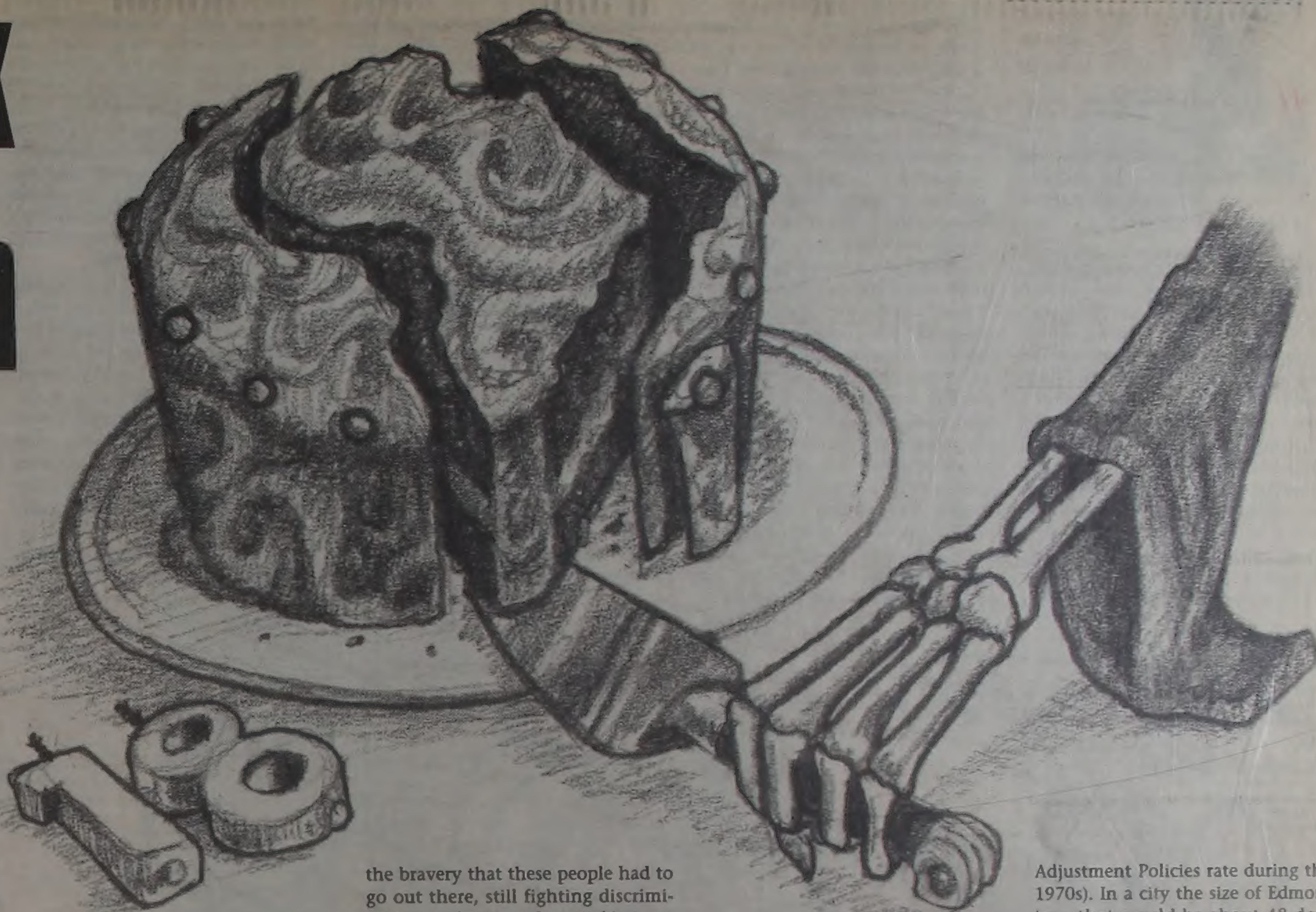
On the eve of the 18th World AIDS Day, 65 per cent of the victims of this global pandemic are African. Is there any hope?

By MINISTER FAUST

In the 14th century, the bubonic plague wiped out 40 million people in Asia and Europe, reducing Europe's population by a third. At the end of World War I, 25 million people around the world died of influenza. In each case, kings, popes, citizens and soldiers sobbed, screamed and prayed for cures while bodies fell like trees ravaged by a forest inferno. Yet it was in the power of no one living to stop or even slow the onslaught of the epoch-shattering pandemics. But imagine, for instance, that African scientists at the University of Sankore in Mali had held cures to these plagues, but refused to share them because Europe was unable to provide sufficient gold in payment? How would history have judged Africa for demanding such a ransom?

Today, 40.3 million people around the world have contracted HIV/AIDS—2.3 million of them children. Twenty-six million of these "living dead"—almost 65 per cent—are Africans. While donor governments make extravagant election promises of aid to block AIDS, pharmaceutical megacorporations demand monetary tribute beyond the reach of most victims at this hour of planetary crisis. December 1, the 18th World AIDS Day, might just as easily be renamed "African Extinction Day."

Unless sufferers get a cure or treatment for the disease that has already killed 25 million people—three million in this year alone—AIDS will eventually take more lives than did the bubonic plague. So says Peter Lamprey, president of the U.S.-based Family Health International Aids Institute, in the *British Medical Journal*. It's not difficult to deduce the colour of the majority who will die because of HIV, nor the colour of



the reason: green.

During the market devastation of 2001 which saw the *Forbes* 500 companies taking a nosedive, Big Pharmaceuticals actually increased their profits 32 per cent to \$37 billion. Although HIV/AIDS should be regarded as a global emergency, for others, it's a capitalist's pornographic fantasy—millions of customers literally dying to get their product.

**FORTUNATELY FOR AFRICA** and the world, not everyone researching HIV/AIDS is a humanoid vulture during what may become the hottest walk through the desert in history. Edmontonian Deanne Langois spent much of last year conducting research in the East African country of Uganda, which, despite poverty, homophobia, and taboos against discussing sex, is one of the few countries in humanity's motherland to have taken effective action against the pandemic.

"Uganda still has had incredible impacts from HIV," says Langois, "but it certainly would have been worse had [the government of President Yoweri Museveni] not been so active against it." In addition to government-sponsored public awareness campaigns that plowed through taboos in the face of mass death, citizens organized themselves, including into one group called the West Post-Test Club. "This was a group of post-test, most HIV-positive, some negative, members of the community who came together to do dramas and singing and went to markets and schools," says Langois. "I went to their inaugural opening, and it was incredible to see the work and

the bravery that these people had to go out there, still fighting discrimination and stigma, but sticking out their necks to do it because they know it's not going to get better if they don't."

While recognizing that HIV/AIDS is a sexually transmitted disease, Langois points out a deeper fact of injustice: "To me, it's more a disease of poverty, because in developing countries, something as simple as a [non-HIV STD] that doesn't get treated and causes lesions cre-

## HEALTH

ates the absolute perfect site for HIV transmission [during sex]," explains Langois. "Because of all this, and lack of nutrition, and lack education—you can't understand or have access to the prevention messaging, and the lack of technology such as radio and TV means you can't even hear the messages that come out—it's no wonder that the epidemic took off like it did there."

**THAT MASSIVE SUFFERING** is immediately evident in the numbers. In Uganda's population of 27.3 million people, infant mortality rates stand at 67,800 per million, compared to Canada's 4,800 per million in a population of 32.8 million; Ugandan life expectancy is 51.6 years compared to a Canadian's 80.1 years; in 2003 in Uganda, 4.1 per cent of the population (or 530,000 people) were infected, but in Canada, it was "only" 0.3 per cent, or 56,000 people.

Along with that of other researchers, Langois's task was to evaluate how the use of traditional medicines affected the success of industrial medicine, specifically

anti-retroviral

drugs. Langois, who holds a M.Sc. in Medical Sciences, has a B.Sc. in Physical Therapy and had worked in that field for 11 years. Through her Ugandan research, she wanted to draw links between suffering and the larger circumstances that produced that suffering. "The new wave that is coming is the number of HIV/AIDS orphans that have been left by this disease," she says. "Right now we have about 12 million such orphans in Africa alone. We're losing the adults in those communities—so it's not just the loss of the parents, it's the loss of the extended families, teachers, of caregivers. The question has to be asked, what happens to this up and coming generation? What will happen, not only in terms of HIV/AIDS but in terms of overall development as well?"

During her research, Langois was surprised to discover that, unlike what medical literature was emphasizing, only about eight per cent of people in Western Uganda were accessing traditional healers. Many of the remainder, however, were gathering their own herbs without the training or expertise that traditional healers—whatever their merits—would have. But her study demonstrated that almost 90 per cent of Ugandans would prefer to be able to access industrial medicine and doctors trained in Western medicine. "They simply don't have access to it," says Langois, and she's not exaggerating. Compared to Canada's rate of 2,100 doctors per million people, Uganda has only 47 (less than half the pre-Structural

Adjustment Policies rate during the 1970s). In a city the size of Edmonton, that would be about 48 doctors—and Edmonton doesn't have the AIDS crisis of Uganda. "In our area," says Langois, "we were in a municipality with a lot of drug shops. So it's not accessibility in terms of, 'Oh, I can't physically reach the store,' but rather, 'I just don't have the money to buy the modern drugs, and when I have so many herbs growing in my back yard, I'm going to use them.'"

"The purpose of our study wasn't to say that herbal medicine was bad or good," she continues. "I think that there are probably a lot of good things and in some herbs they're actually finding a lot of anti-retroviral properties in them. The problem is that in some herbs is that you get toxins along with beneficial substances, and you can't break them out when you use them on your own. That said, some herbs may stand a chance at least of enhancing the effects of antiretrovirals or help work on some of their negative side effects."

**REFUSING TO RULE OUT** the potential benefit of herbs in the war on AIDS, Langois was more concerned with finding out about herbal interactions, positive or negative, with industrial medicines. The field is largely unstudied, so as yet, no one has any answers. Given the prevalence of herbal use across the continent and the World Health Organization plan to put three million people on antiretrovirals by the end of this year—a target which will not be met, says Langois—the need for answers is great. Some substances such as con-

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# dispatch

11/29/05, RATT

Someone thinks it's funny to shine a laser beam on the televisual representation of Colorado goalie Dave Aebischer, remotely blinding him in voodoo-doll style, and someone is right to think that... though I don't know if the collegiate Oilerians gathered in this most viewtiful of Edmonton boozeries are into the joke. Annoyed glances, youthful brows furrowed in confusion. Don't they know all sports is magic? If tucking in one side of your jersey can help you score goals and not shaving can see you through the playoffs, why not allow for a telemetric laser curse? Maybe that's

why Aebischer got so punchy there after the clock ran out; on the psychic plane, he'd spent the whole game with a gritty red beam flashing in his eyes. It wasn't bad enough mojo, though; the Oilers' win streak came to a close and everybody was glum. It's a real comedown, especially when you consider that just the day before the whole city was in "Esk-tasy" (thanks, *Journal*, for that winner). You could feel the passion on the streets, the proud hearts of a sports-mad town pumping beery blood into cheeks that'd be flushed red if you could see them beneath all that green-and-gold greasepaint. For nearly 36 hours, it was all the exhausted cops could do to hold the line against the jubilant masses surging down Whyte and... yeah. Well, can't I dream? A couple hatchback hosers beep-bee-beeeeeeping their way down the road with an Eskies flag flying out the window just somehow isn't enough. The reality is, I didn't watch the Grey Cup game, and I spent what would have been the afterglow day playing the new *King Kong* videogame

and listening to Townes Van Zandt's *Silver Ships of Andilar* on auto-repeat ("North for the shores of Valinor / Our bows and crimson sails were made / Our captains were strong, our lances long / And our liege the holy king"... can you believe this is the guy that wrote "Pancho & Lefty"? before heading off to the Twin Fangs CD release rockout at the Black Dog. What a weird scene. After long

centrate and you forget everybody's name and there's a tiny little classroom where the art-room supply closet used to be... well, at least I still had pants on. Mooching hard and trying to make the most of the last of my month-end cash, a moneymarted cheque for \$12.50, my notes for the night are fucking retarded; far as I can tell, the most meaningful conversation I had was an earnest discussion of the feasibility of making a microscopic omelette with human eggs and a few green pepper cells. But the Fangs, man? Brr; it's scary how much those two renegades rock it out. Heavy as hell without stupidity or a mean spirit, you take the 140-per-cent GO vibe off Paul J Coutts until you reach a point where you can't look at him anymore because he's made you kind of embarrassed to be only attending a rock gig, then you watch Penny hammering it and get hypnotized by the rhythm and the glowing, translucent candy-coloured drumkit, and from then on you're just sort of oscillating between them. Fun times! —DARREN ZENKO

**Annoyed glances, youthful brows furrowed in confusion. Don't they know all sports is magic?**



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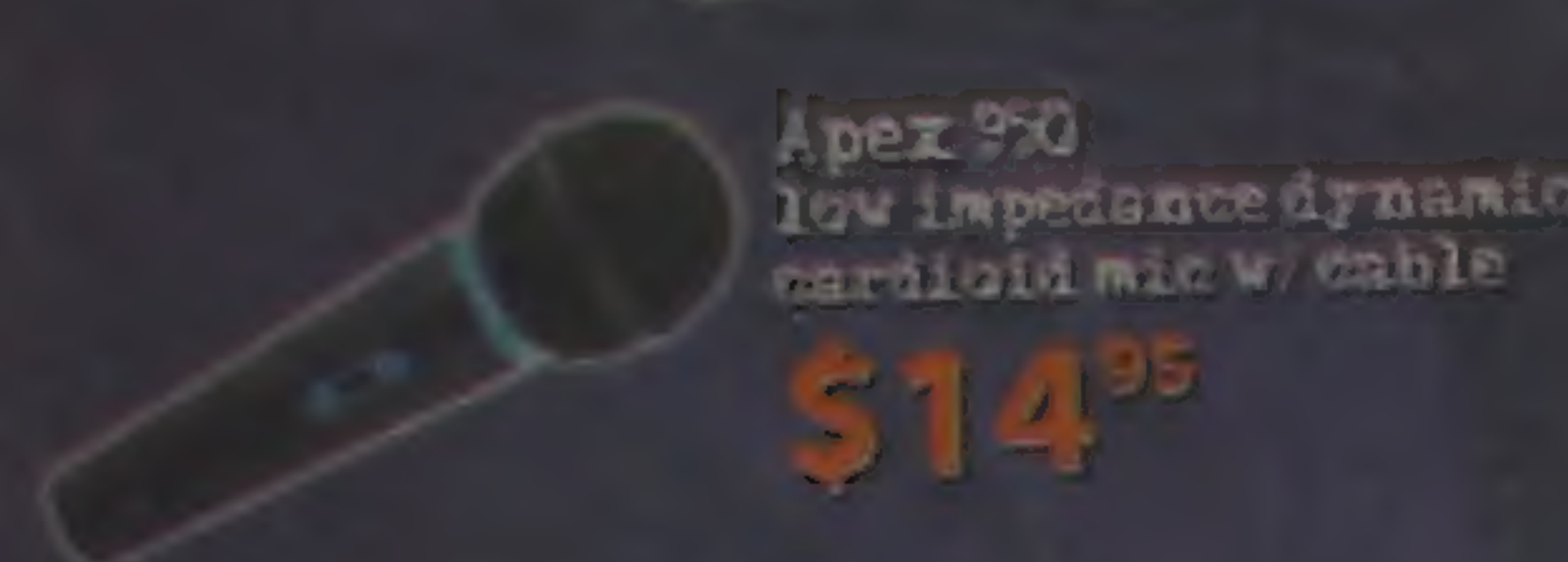
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# The cutest boycott ever

Two boys from  
Alberta and B.C.  
call for McDonalds  
boycott over  
softwood lumber  
dispute

By CHRIS BOUTET

Sometimes, you've just got to send a boy to do a man's work. And with our possibly soon to be former prime minister having seemed unwilling to do anything more than draft stern letters and stomp his little patent leather shoes over the United States's refusal to return \$5 billion in illegally collected softwood lumber tariffs, that boy is New Westminster, B.C.'s Luke McAndless-Davis, who, along with his Calgarian friend Matthew Montieth-Forsyth, has taken it upon himself to get our money back by calling a boycott.

"I've been following the trade dispute issue thingie since the summer, and it's made me very upset and angry that the United States is refusing to give back the money it has illegally taken from us by placing duties on our softwood lumber," explains 10-year-old McAndless-Davis over the phone from his home. "And at first I was saying, 'we've got to do something; let's boycott every single American-owned company until they give back the money!' But I realized that that would be pretty hard because there are so many now, so I instead focused on one, McDonalds, because I think it's a symbol of the United States and one of the most famous American-owned companies in the world, but also because I want this to be something that kids can do, too."

With this goal in mind, McAndless-Davis and Montieth-Forsyth, also 10, created the website WeWantOurMoneyBack.ca, which calls for a one-day boycott of every McDonalds restaurant in Canada this Saturday (December 3). Operating under the slogan "Yo yo yo, give us our dough, no McD on December 3," the two budding political justice activists accuse U.S. President George Bush and his administration of acting like a "big bully" that "keeps punching us" by refusing to respect several NAFTA panel rulings supporting Canadian claims that softwood lumber tariffs were illegal and reimburse Canada retroactively for duty collected over the past decade.

**ALTHOUGH** McAndless-Davis is encouraged by the U.S.'s November 22 decision to lift tariffs on Canadi-

an lumber, he stresses that he and Montieth-Forsyth feel that Canadians cannot back down until we get what's ours. "I think that [the American government] is responding horribly," says McAndless-Davis. "I'm glad that they've now decided to stop placing the tariffs, but they still have to give the money back. I mean, if someone stole something from you, wouldn't you want them to give it back? It's stealing, what they're doing, and they need to return what's ours."

Thus far, the boys' campaign has received an encouraging amount of attention, garnering endorsements from such organizations as the Canadian Union of Public Employees and the National Union of Public and General Employees and generating hundreds of e-mails of expressing support.

## POLITICS

Though according to McAndless-Davis, not all of the correspondence the two have received has been positive.

"People have been very supportive and interested in what we've got to say," he reports. "Of course, there are some people who haven't been that supportive, too, but that's going to happen whenever you take a stand on something. There are some Americans that don't get what the trade agreement is about at all, and there was one person from the U.S. who wrote us and said they should just keep our five billion as a down payment for not joining them in the war in Iraq. But overall, we have received a lot of positive feedback from Americans, saying they're very

**"It's stealing, what they're  
doing, and they need to  
return what's ours."**

**—10-YEAR-OLD LUKE McANDLESS-  
DAVIS, ON THE U.S. GOVERNMENT'S  
REFUSAL TO REIMBURSE  
SOFTWOOD LUMBER TARIFFS**

upset with what's happening and reassuring me that they're not all like that. Which I know; I have relatives in the United States."

With the boycott date fast approaching, McAndless-Davis hopes the campaign will be successful in getting the American government to sit up and take notice. As for what he plans to do once it's over, McAndless-Davis is looking forward to getting back to some of his other interests, which include studying medieval history and writing fantasy novels. "I've always been interested in justice issues and stuff, but I think what's next is going back to being a normal kid," he laughs. "At least until there's another issue I want to take up." ☺



In his newest book, *Gramsci is Dead: Anarchist Currents in the Newest Social Movements* (which the author will be launching at Earth's General Store on December 5), the assistant professor of sociology at Queen's University outlines these new social movements, ranging from Zapatistan revolutionaries in Mexico to Argentinean labourers who have reclaimed closed-down factories to aboriginal activists across Canada. The common thread, he explains, is that all have given up on what Day calls the notion of the "revolution."

"The idea of revolution is what I call 'pushing the button,'" Day explains over the phone from his Kingston home. "We're going to push the button and suddenly everything is good, and it's going to stay good forever. But it's not, you know. If I could push the button—and for starters, I wouldn't—but if I could, I'd expect that, the day after, somebody would start setting up a state, or a corporation, and someone else would say, 'Those people with brown eyes aren't as good as us; they should do the work for us.' It would all begin again; it's perpetual, it's endless, and this is why the idea of the revolution is to be gotten rid of—it makes us too lazy, because we think that domination is done with, and it never will be."

The solution, then, is to create sustainable, legitimate alternatives that don't directly fight the domi-

nant order so much as live parallel to it; to create options that are outside the current structure, though not necessarily antagonistic to it. As Day explains, it's a shift from what he sees as trying to save everyone all at once—something he thinks is impossible—to trying to save those who are willing and able right now. It's a shift in thinking that he admits is tough to get used to, especially for an old activist such as himself.

"THERE'S A LOT TO GIVE UP ON, and it's as hard for me as it is for anyone else to think, 'Wow, I can't fix the world.' I really want to fix the world," he says earnestly. "But as soon as anyone gets hold of something they think is the whole world, in striving to do that, that's the error. You have to realize that your goals need to be limited, but still radical."

And even if his ideas are meeting with some resistance, particularly among academics ("I had a button that said 'Gramsci is dead' that was red, a good old communist colour. I took it to a colleague of mine, who's a good old-time Marxist, and I said, 'Here's a good button for you.' He just looked at it and said, 'Frankly, I find that offensive,' and handed it right back to me"), Day finds that these practices are becoming more and more widespread, even among people who have no activist intentions whatsoever.

"I've really, truly come to see the dominant order as a fantasy. It doesn't do what it says it does; it says it looks after us, but it mostly doesn't. Most of us look after ourselves, in so

many ways," he says. "Maybe I just live on a really great street, but we constantly do things for each other. We look after each other's kids, we trade food, we share tools—we share everything, pretty much. We do a lot of that, and I think if people were to sit down and look at their lives, they would realize that there's an incredible amount of that that they do, and if all they had was their paycheque, I'm not sure they could get by on it. The top few per cent could get by, of course, but most of us couldn't, and most of us rely upon each other—family, friends, neighbours, co-workers—in a lot of ways that we don't always count."

OF COURSE, DAY STRESSES, it's still important to remember that one of the main thrusts of the newest social movements is not to try to change those that don't want to change, but to find like-minded groups or individuals and seek your own freedoms within the larger dominant structure.

"It's an old anarchist idea that

the means have to suit the ends, and I don't think you can make yourself free—and you certainly can't make anyone else free—by forcing it," he explains. "I'm very disinterested in convincing something like the Canadian middle class to become radical, because here are a few million people who are literally sitting on top of the world; what can we expect? Not much. That's why I think—and I don't want to insult anyone's practice—but I think it's a big waste of time to hand out your socialist magazine at Yonge and Bloor. It's just not there, and it's another reason to not bother to try to change those people."

"But there are people who are willing and able to change, and they should work for it," he assures. "It's like I said: limited goals, but still radical goals." ☺

RICHARD DAY

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# How Bazaar

Local artist Juliana Mimande offers an alternative to the Mall with the Grand Bazaar

By TYSON KABAN

There are a few telltale signs that Christmas is on its way, and they stretch as far back as August when Costco started selling palettes full of singing Santas and fake Christmas trees, and, more recently, every local business started exclusively playing jolly, seasonal music. If these clues weren't explicit enough, you know Christmas is coming when Santa makes his first appearance, simultaneously at every mall in the city. That is, if he hasn't already.

No matter what your age, something about all of this has likely jaded you, turned you a bitter consumer wasting your days beneath the fluorescent lights of a mall desperately searching for the "perfect" gift. Well, local artist and self-described debutante Juliana Mimande realized the need for an alternative to Christmas shopping at box stores and mega-malls, and as

## GIFTS

such has organized the Grand Bazaar on 4th, a festive market that will showcase local artists, artisans and designers who's unique products would truly make the perfect gift.

"The Grand Bazaar on 4th is a collection of artists and artisans, musicians and other amazing people who are coming together, one time,

for a two-day extravaganza," she says. "It will be a place where shoppers will actually meet the people who make the stuff they want to buy."

**INSPIRED BY** the Grand Bazaar in Turkey, Mimande wanted her own version to have the same chaotic feel as the foreign market. There will be over 25 vendors selling everything from reconstructed fashion, original photos and poetry, "edgy" baby clothes, and several wool, leather, candle, jewelry and print makers, as well as a palm reader and a holistic practitioner. To differentiate her alternative arts and crafts sale from the other ones in the city, she will be providing attendees with food and mulled wine, and several local musicians will play live throughout the weekend.

"We're taking it to a new level. I don't think this has really happened in this town before, with young

bands playing at a place where people can shop. This is new and the music speaks to that," she says. "This isn't just going to be a sale; it's an event."

Mimande has rented the historic Saddlery Building downtown for the two-day exhibition. Currently empty, save for a few artist's studios upstairs, the Saddlery Building is at the centre of a burgeoning community of artists in the 104 Street area. Mimande's own studio, where she produces her line of reworked bags, is right down the block, and she says that housing the Grand Bazaar in this area will not only strengthen the existing community of artists, but will also make people think twice about the benefits of purchasing locally produced items over mass-produced ones.

"We're taking a stand against consumerism. I wanted to start up a venue for people like me who sell

unique items and can't compete with the box-stores," she says. "If people come to the Grand Bazaar they'll be able to put a face on the product they are buying, meet the person who made it, and see how engaged the artists are with what they're making. Most people don't realize that buying local is an investment, and any amount they spend on an artist at the Grand Bazaar will be put straight back into the local community and help to establish some amazing artists."

"And really," she adds, "who wants to walk around with a Winners purse when you could be walking down the street with a one-of-a-kind creation instead?" ☺

### THE GRAND BAZAAR ON 4TH

The Saddlery Building (10145-104 St) • Sat, Dec 3, 12-8 pm; Sun, Dec 4, 12-6 pm • For more information, visit [www.bandita.ca](http://www.bandita.ca)

better; he recently played "Himself" (according to imdb.com) on "The View."

### He shoots... and that's about it

Radek Dvorak has been flying around the ice of late and has been a standout offensively—as long as you don't count goals. He's second on the team with 71 shots on net, just behind Jarret Stoll's 92, but he's only potted four goals this season to Stoll's eight. Both have two game-winners, though. And Dvorak is one of few NHL players that shares a surname with a famous composer (Antonin Dvorak, 1841-1904). There was a Bach who played five games with the L.A. Kings in the '90s and the Chicago Blackhawks had a Gilbert (Greg) and Sullivan (Steve), but the pair never played during the same seasons.

### Black Cup

The Eskimos winning the Grey Cup may actually be a bad omen for the Oilers. The last time the Eks won the Cup (2003) the Oilers immediately went into a tailspin, winning just five of the 20 games following the Grey Cup match. They eventually missed the playoffs.

After the Eskimos won the Cup in 1993, the Oilers finished the 1993/94 season with their second-worst record ever, winning just 25 of 84 games.

But how about when the Eks lose in the Grey Cup game? In 2002, they lost to Montreal—the same year the Oilers last made the playoffs. In 1996, the Eskimos lost the big game to Toronto, and the Oilers went on to reach the Stanley Cup playoffs after a four-season drought. In 1990, Winnipeg blew out Edmonton 50-11, but the Oilers made it to the third round of the playoffs. 1986 saw the Eskimos lose the championship to Hamilton and the Oilers go on to win Stanley Cup number three. The Oilers didn't even win their first Cup until the 1983/84 season, one year after the Eskimos dynasty run of five straight Grey Cups (1978-82) had finished. There was one exception—the Oilers' fourth Stanley Cup championship in the 1987/88 season came off the heels of an Edmonton Grey Cup win over Toronto in 1987. Still, it looks like a real jinx to me. So let's enjoy this Grey Cup win; it may be all we get. ☺



By DAVID YOUNG  
AND TB PLAYER

*It's been one of the slower weeks for the Oilers during this compressed NHL schedule. Since last issue, the Oilers plugged away to beat Calgary 2-1 after a Saddle-dome shootout, and fell 3-2 to the Colorado Avalanche last Tuesday in a Rexall, ummm... rollover?*

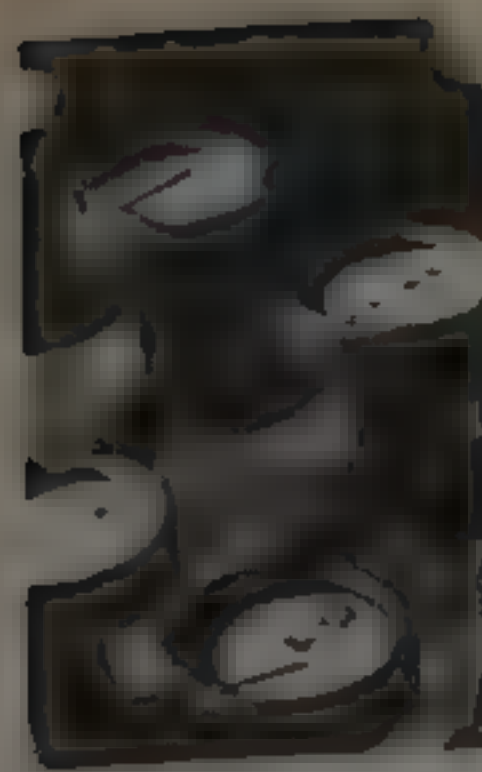
**Dave:** TB is on hiatus for a week, so I'm going solo. It's like Mick without Keith or Jessica without Nick.

### Obscure pop culture reference warning

In a rare nod to the overlooked Oilers, the Toronto- and New York-based NHL named Oiler rookie goaltender Mike Morrison Defensive Player of the Week. Morrison managed to string together three wins in a row against San Jose (by shootout), Minnesota and Calgary (another shootout). The Massachusetts-born Morrison has looked impressive, and if you get a chance, listen for an interview with him. He's got one of those cool New England accents that's just a bit more Cliff Clayvin of *Cheers* than Mayor Quimby of *The Simpsons*.

Speaking of Boston, goalies and episodes of *Cheers*, fans of the show may recall that Carla Tortelli fell in love with an NHL goalie named Eddie LeBec on the show. But after the two met, LeBec's fictional career with the real Bruins went into the toilet. So to all the Carlas out there—and especially bar waitresses named Carla (I know of two), please stay away from Mike Morrison. He's helping the Oil and we don't want him to end up like LeBec, who died in a Zamboni accident while performing in a penguin costume at an ice show. Jay Thomas, the actor who played LeBec, did just a little





## print culture

By CHRISTOPHER WIEBE

### Exile on Yonge Street

Last Monday (November 21) was the 10 anniversary of the Dayton Accord. Signed by Bosnian, Serb and Croat leaders, it helped bring an end to a conflict in which 200,000 died and two million were left homeless. The question remains: Why did NATO not intervene sooner? When I visited Bosnia-Herzegovina in 2002, the evidence of war was everywhere: the "roses" formed by shells exploding on Sarajevo sidewalks, the burnt out National Library, the cemeteries filled with identical white headstones, the bunker-like churches and bullet-pocked mosques of Mostar. A friend working for an NGO in Sarajevo told me that he too had been obsessed with the war. But his local colleagues told him they didn't want to rehearse their memories for him; after years of war, despair and death, they wanted to live in the tenuous promise of the Bosnian recovery. How, then, does one reconcile the need to honour the past by speaking it into the present, while acknowledging the necessary work of ignoring, perhaps forgetting?

Back home, I sought out literature about the war and came across Goran Simic's *Immigrant Blues* (Brick Books), an extraordinary poetry collection that laments and eviscerates by turns. In it, Simic, who came to Toronto from Sarajevo in 1996, writes about the war, but also about being torn from his language and country and coming to a place "where the weight of previously published books is worth almost nothing." The poems explore exile, alienation and the past: "In the time of hunger we lived on memories. / We rolled remains of tobacco in Bible paper / and put them into empty packs of Marlboros." This is a sad and important book that is also a profound act of recovery.

And now, two new books by Simic—a collection of poems and one of short fiction—have just been published by Biblioasis, a small press recently established in Windsor. The poetry collection *From Sarajevo, With Sorrow*, in fact, isn't really new. As Simic explains in the preface, most of the poems were written during the siege of Sarajevo and circulated abroad in translation. They soon took on a life of their own, used for a host of political, humanitarian, and profit-driven purposes across Europe. It's a telling story of how writing, divorced from its creator, can circulate as both commodity and "evidence" of suffering.

*From Sarajevo* collects these "lost" poems together with unpublished poems from the same period. Many explore the ironic dissonance between the act of writing and a terrible new reality: books of fairy tales boil tea on a stove, the bodies of a "Bosnian Romeo and Juliet" rot beside a river, imagination trickles away—"My fervour / is fading and acid is eating me up, day after day." Others grapple with the futility of motives as forgettable and shabby as

old political posters, and of a "transparent," shadowless life in a foreign country: "War is the beast that lives on a dusty television screen. / The TV's off. There is no war. It happens now to others." The conditions under which these poems were written are part of their meaning. But they also raise the question of whether poems distance and aestheticize, or instead serve to reveal truths deeper than those we habitually attribute to reportage or photography.

The stories in *Yesterday's People* form a similar kind of progression, moving from war to an aftermath of brokenness and exile. In "Nina," the narrator encounters his teenage girlfriend unhinged by the siege and her father's military past; it's a masterful story that combines the tender shades of Nabokov's "Spring in Fialta" with the brutal pragmatism of war. And then there is the story of Sinan, a gambler who tries in vain to ignore the war, or the allegorical tale of a soldier caught between the lines in a minefield. The final story holds an apt metaphor for the shaping of experience into literature. A character observes that the art of picture framing, "was not only the trade of chisel and wood. It was, rather, the art of understanding a picture. A painting was the soul, while the frame was its body: they could not exist with-

GORAN SIMIC  
from  
SARAJEVO  
with  
SORROW

POEMS

TRANSLATED BY  
ANNEA SIMIC

out one another." Reading Simic is a reminder that writing of consequence is filled with urgency and anguish. It doesn't merely describe the world; it explains and confronts.

Historian Ernest Renan famously said that forgetting was essential to nation-building. One could also say it's essential to the Western world's ongoing sense of ease and detachment. Exiled writers disturb this absurdity. They bring the world and a certain kind of memory, even testimony, into our midst. In a 2003 conversation in letters between Simic and novelist Ann Ireland published by PEN Canada as "Open the Door," Simic wrote: "There is only one home where you expect to die, and that is the home in which you are surrounded by things you lived with your whole life. Coming to Canada in my mid-40s, I came with my own graveyard and it seems to me that the exiled poet must die with that whole burden."

It has been almost 10 years since Simic came to Canada. Slowly, inexorably, the Canadian reading public is beginning to recognize the sophisticated, raw, and mordant work of a writer finding new roots and revealing buried pasts. ☐

## AIDS

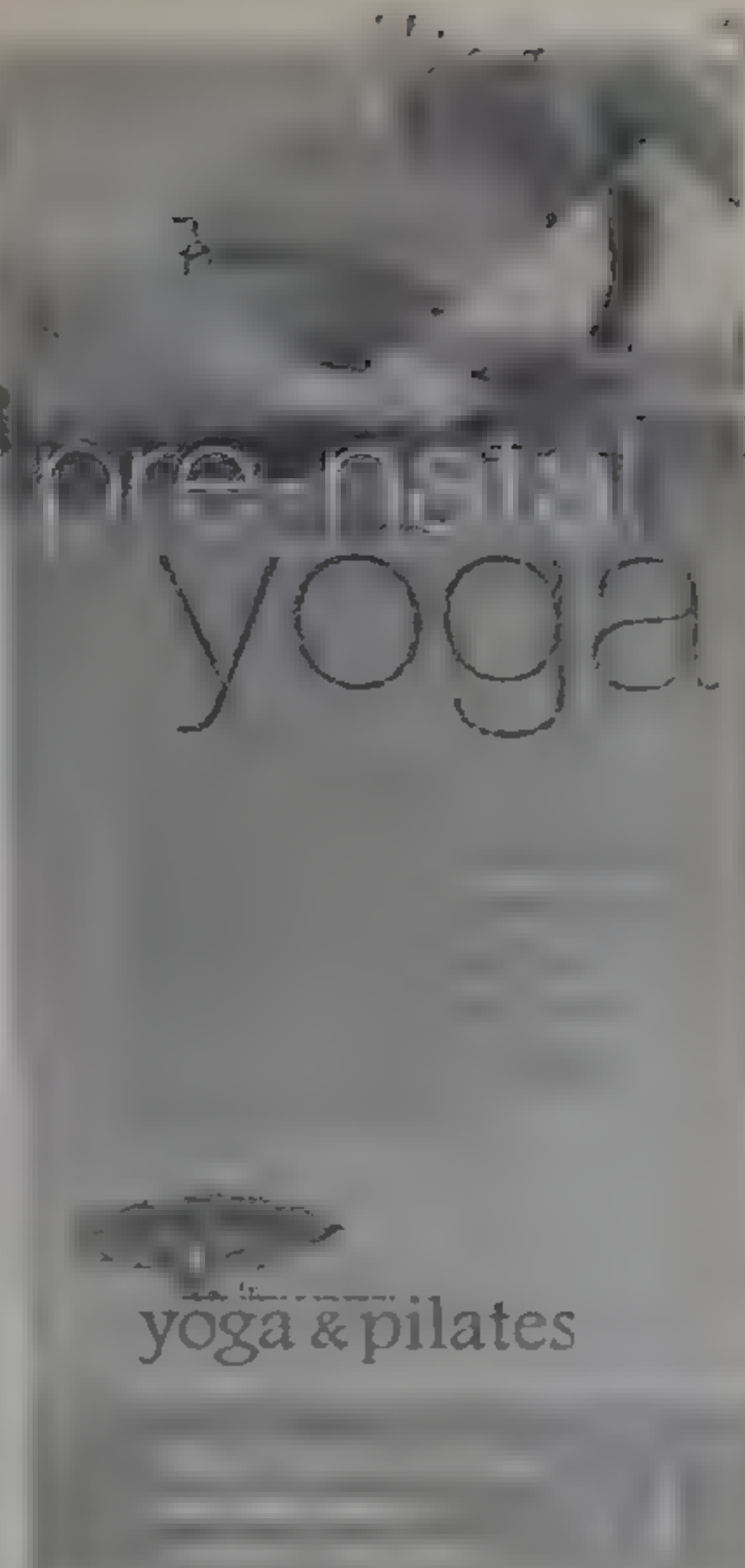
Continued from page 7

centrated garlic and St. John's Wort, for instance, pose a threat by decreasing the blood plasma concentration of two antiretroviral drugs and promoting resistance to the drug itself. Worse still, if anyone who "achieves" resistance to a medicine passes HIV to anyone else, he or she will pass a resistant version of the lethal virus. Doctors in poor countries, lacking variety in antiretroviral drugs, will be unable to prescribe alternates for their resistant patients.

Despite the obstacles, Langois found herself profoundly moved by her experience in Uganda. "I think the biggest thing that I came home with," she says, "[having] only seeing African culture portrayed on commercials or in donor drives, the message that came home with me was, 'They're no different than us.' They love their kids, they love their

families, they want to have a healthy and prosperous life to the same extent that we do.

"Death is not something unusual for them," she continues. "They attend more funerals than any of us will ever attend in our lives. That said, life has to go on. They mourn the loss of those that they love and those that they know, but they have to move on quicker [than we do] because life is harsh, and if you don't move on, you're going to suffer even more. That said, the amount of community spirit, the amount of laughter, was absolutely incredible. We have a lot to learn from people in developing countries in the midst of this epidemic that are handling it with such incredible grace, I think, considering everything that's going on—I don't think that we could do that as well as they have. And I think it's because they have dealt with so much disparity that unfortunately it is part of life and they have managed to move on with that." ☐



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# High steaks

Von's Steak and Fish House serves up good times and great cuts of meat

BY WAYNE ARTHURSON

When night starts to show up around four in the afternoon and winter rears its cold, cold head, there's nothing like a big slab of meat to warm the cockles. Granted, scientifically it would be warmer for me to eat a plate of pasta or rice, but the visceral sensation of chowing down of a choice cut of meat just gives me more of a kickstart in winter than a plate of carbs. And I'm not even one of those no-carb guys.

One of the best and more well-known places for a good slab of meat—and the name says it all—is Von's Steak and Fish House. It's a welcoming place with a bright, smiling staff, low light and crackling fireplace giving it an elegant and toasty atmosphere. It was the perfect place for my wife and I to meet a couple of friends on a cold Friday

night. We've broken bread with Chris and Jim many times before, but always within the confines of our own homes; this was the first time went on a double-date, sans kids. We were so giddy to be just four adults out for a good time that it took us more than 20 minutes to make our selections.

Apparently, the waiter got caught

## REVUE MEAT

up in the mood, because even though we ordered a Lindemans Bin 65 chardonnay, he brought us Daniel Lehman (\$30.14). We didn't notice this until most of the way through the second bottle, which further explains our state of mind. Our appetizers took on a seafood theme as I went for the Lobster bisque (\$7.01), my wife opted for the coconut shrimp (\$8.87), while Jim selected the mussels (\$11.21) and his wife, Chris, the Mushrooms Neptune (\$10.81). The bisque was a little salty for my taste, but my wife's lightly battered shrimp had that perfect south Asian sweet and hot combination. Chris



enjoyed her mushrooms but complained about having a tiny shrimp fork to scoop up things up. Jim, meanwhile, had gone silent, a good sign that the mussels were tasty.

FOR THE ENTREES, I had the Steak Oscar (\$25.43), a medium rib-eye covered with tasty bits of seafood. Chris had the salmon in dill sauce (\$18.99), while my wife and Jim choose the prime rib: he the 14-ounce butcher's cut (\$27.57) and she the eight-ounce petite cut (\$19.86). We all become silent as we take in the scents—and then, later, the tastes—of our meal. My rib-eye was melt-in-

your-mouth, and just the kind of meal I was hoping for. And even though we were satisfied, the fun didn't really begin until the dessert.

Jim and I take the ice-cream crepes (\$6.89, and almost better than sex), Chris had the raspberry cheesecake (\$7.24) while the love of my life couldn't resist the Pecan Pie with Bernard Callebaut chocolate. I noticed a look on her face after the first bite and asked if everything's okay.

"The nuts seem old," she said.

We all sampled the pie and agreed: "The nuts are old."

The waiter comes over and dead-

pans: "So you want me to ask the chef if his nuts are too old, is that right?"

There's a pause and then we break into giggles; what followed was a series of puns and jokes unsuitable for publication. And our good-natured waiter didn't charge us for the pecan pie.

When all was said and done, the bill for four people came in at \$261.82 before tip, but it was a small price to pay for a fun night out. ☺

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## Mountains of pizza

Despite Banff's pricey reputation, Athena Pizza offers great pizza at an amazing value

By CHRISTOPHER THRALL

No doubt about it; Banff is a Mountain Town™. Strolling down the main drag, there is a 98 per cent chance that each storefront holds a trendy mountain restaurant, a bar or a souvenir shop, while the stores required by the community—the laundromat and the video store—are discretely tucked away from the main tourist areas. The result is a clean, wholesome and visitor-friendly town during the daylight hours. In a town full of tourists and transient employees, the nightlife blazes with hedonism. It's best to eat before you party.

With the plethora of restaurants

available, I decided to seek some advice, and following the Kiwi accents and scent of pot smoke, I ran across some locals to query. After some debate, I discovered that Coyote's was the best place for breakfast and I couldn't beat Giorgio's for Italian; however, for the best (inexpensive) meal in Banff, Athena Pizza & Spaghetti House was the only way to go.

### REVUE PIZZA

After a day on the slopes, my family stepped into the faux-Swiss Clock Tower Mall on Banff Avenue and climbed the stairs to the second floor. Heady whiffs of pizza and pasta combined with the elegant Asian fusion restaurant aromas next door. Turning into Athena, I was delighted to see that the flood of tourist dollars hadn't eroded the unpretentious feel of this neighbourhood favourite.

A stack of pizza boxes behind the pale wood counter spoke highly for

Athena's popularity as a preferred Banff pick-up and delivery spot. Modern sage and chocolate hues coloured the walls, but the wood trim, comfortable chairs and burgundy vinyl tablecloths hinted at its unassuming past. The balcony overlooking Banff Avenue would be stunning on a summer evening, but the patio doors were tightly shut against the November chill.

WE TOOK OUR SEATS and tapped our feet to classic Stones and Beatles as we glanced over the menu. While not extensive, a family-friendly list covered the basics with flair and prices nowhere near my "tourist Mecca" expectations. Imaginative pizza combinations ranged from \$15.50 for a 10-inch small to \$23.50 for a 14-inch large. Steak and BBQ options topped out under \$20 and none of the pasta dishes cleared \$10. I requested a mellow, medium-roast coffee (\$1.50); my wife was denied her hot chocolate for lack of whipped cream, settling

SEE PAGE 17



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## Best in the west

Does Tony's Pizza Palace offer the best pizza in town? Read on, sirs and madams, read on

By WAYNE ARTHURSON

When your establishment boasts ownership of the "Best Pizza in Town," it's like being the fastest gun in the west. Some young gun is always trying to take you down, and you constantly have to deal with know-it-alls waltzing into town to see if the goods are any, you know, good.

The folks at **Tony Pizza Palace** haven't had the audacity to claim themselves as the place that makes the best pizza in town; they let others do that for them. Ever since I moved to Edmonton in '91, I've heard many people make claims about Tony's Pizza Palace. So I decided to check for myself, but I set my one key stipulation on the best way to truly judge a pizza place. Sure, you can drop in, have a seat and get your pizza right

out of the oven, but I believe for a pizza to show its true colours, it's got to be takeout. It has to still be a good pie after a ride home on the passenger seat. If you live on the other side of town, that's not fair; 20 minutes is the maximum length of the time for your takeout ride.

Like any good pizzeria, Tony's has a nice selection. I was first tempted to order the famous Jim's

REVUE PIZZA

Special Sicilian Pizza—a two-layer titan of pepperoni, mushrooms, green peppers, onions, shrimp, bacon and garlic (\$49.95)—that takes between two and two and a half hours to prepare. But I was hungry and unwilling to wait two-thirds of the length of the new Harry Potter movie, so I went for more simple pies. I chose a medium Margherita (\$13.95)—fresh basil, Parmesan and Mozzarella—plus a medium Sal's Deluxe (\$21.95)—prosciutto, capicollo, tomatoes and bocconcini cheese. I waited about 20 minutes and then jumped into



grape  
expectations

By JAMES LYLE

THIS WEEK: Dona Paula Selecccion  
De Bodega 2002 Malbec (\$32)

On my last visit to my favourite wine store, I purchased several bottles of the regular vintage of this Malbec, so I was

excited to see the reserve on a wine list at the restaurant we were frequenting. I couldn't resist.

This wine, made from my favourite grape, Malbec, exudes a very rich, deep red and shows legs on the glass. Upon the first inhale, it has a strong and almost bitter smell that I found hard on my nose, and it also seemed to lack any fruit presence. That said, my curiosity was piqued. Time for a taste.

The first sip was a flavour explosion. Its texture was very con-

my car for the 10-minute trip.

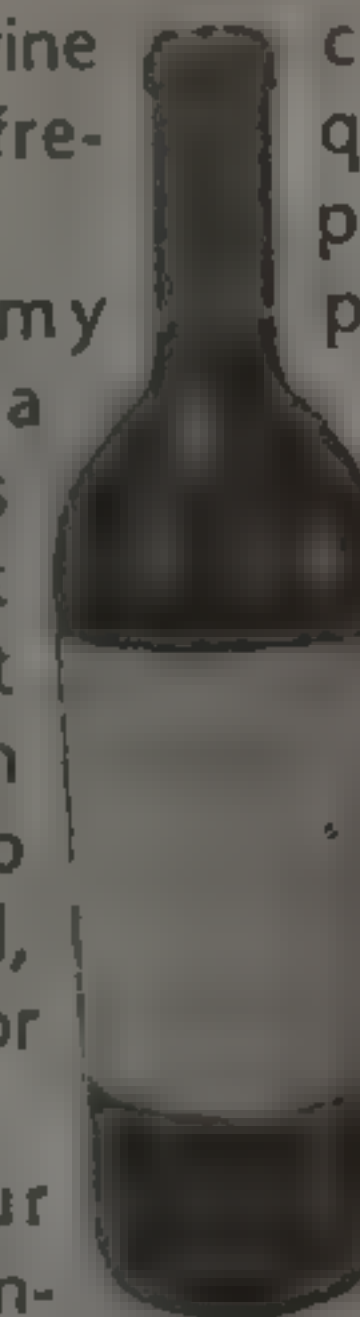
**TONY'S PIZZA'S PALACE** is a cozy place with a welcoming décor, Italian music playing over the speakers and an open kitchen so you see the chefs making your pizza pie in front of you. There are also plenty of traditional Italian appetizers, pastas and entrees in case you're not interested in pizza. It was a busy Friday, but when the waitress said she would be a minute while she served one of her tables, someone in a white apron came out of the back to help me. It's nice to see kitchen staff jumping in to help out when a server's busy; it shows that the folks at Tony's value prompt and courteous service.

Tony's pizza is authentic New York style pizza, meaning the crust is quite thin and you won't find it smothered with toppings and gooey cheese. The key to this pizza is to combine just the right amount of herbs, sauce and toppings. Some may use the word "sparse" to describe Tony's pizza the same way they used the word "slow" to describe *Lost in Translation*, but "precise" is a more fitting word for Tony's Pizza (in the movie's case, it's "pacing") because they use just enough toppings, sauce and herbs to create a overall sensation of flavours. There is no desire or need to overwhelm you with cheese, sausage, mushrooms or whatever. Sal's Deluxe was a tasty combination, a nice touch with the bocconcini, but the Margherita was incredible. It was so classically simple, so breathtaking, a haiku in the form of a pizza.

But is it the best pizza in Edmonton? Well, that's a good question. To call it the best pizza in town would be unfair because they are so many styles of pizzas around and you can't really compare them. Each has its own pluses, minuses and it all depends on what you like. All I can say is that for authentic New York style pizza, Tony's has everybody beat. ☺

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centrated and rich. The fruit was quite flavourful, but what I found particularly enjoyable was the fruit's progression through the middle and back of my mouth. It lingered in the back of the mouth in a subtle way that reminded me of the taste and left me wanting for more.

I enjoyed this wine with a rich meal of duck, and it held up very well, complementing the dish nicely. Though I found its nose lacking, overall the package was a pleasure. Absolutely worth the time. ☺

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## Athena Pizza

Continued from page 15.

instead for a cup of tea (\$1.25). I was particularly impressed by an inexpensive wine list—none over \$30 a bottle—and an extensive list of libations.

The first line of the menu held our prize: the 14-inch Athena House Special, boasting pepperoni, green peppers, mushrooms, onions, black olives, tomatoes and shrimp. We opted out of shrimp for our toddler's sake and shut our menus with a satisfied snap.

I occupied our famished daughter with her ABC's and a rousing rendition of *Au Clair de la Lune* as our pizza made it out to our table in record time. Wisps of steam curled from its piping hot surface as our server laid it gently on the table. Even the thick layer of bubbling mozzarella cheese had no chance of concealing heaping mounds of fresh toppings.

**DESPITE OUR BEST EFFORTS** to introduce a wide variety of cuisines to our youngster, she has settled on a single favourite. "Peeza, peeza, peeza!" she squealed with delight as I cut her some pieces. She blew obediently on the still-hot morsels and then went to town. I grinned at my wife, who was busy reeling in elastic strands of luscious mozzarella. When I finally had a chance to take a bite of my own slice, I was equally enchanted; that thin, crisp crust offered the perfect base for the succulent toppings. The enormous slices remained light, however, in an absence of many meats, and the tangy tomato sauce inside was an unexpected treat.

After we stuffed ourselves on the terrific wedges, my daughter and I split my wife's picked-off black olives. I glared at the remaining quarter of the pizza, angry that it was so damned tempting despite how full I was. We briefly discussed dessert, but (a) there was no way we could attempt another bite without risking serious gastric injury; and (b) we were in a town where chocolatiers practice their art in huge windows facing the street. We decided to meander about and wait a bit before hunting down a couple of Bear Paws.

I had a final surprise when the bill arrived: our family dinners usually top \$40 to \$60, but our Athena total was \$26.75 before a generous tip! Who knew I had to go to Banff for a great deal on a stupendous meal (with leftovers)? I dare you to feed a threesome in Mountain Town™ for less without a kitchenette in your suite. Just ask the locals—or follow your nose. ☺

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# SNOWZONE

IN VUEWEEKLY

## Cold shoulder

Skiing the shoulder season at Lake Louise means fewer runs but no lines

BY CHRISTOPHER THRALL

"What?" our 19-month-old daughter asked when she woke up in front of Lake Louise's Whiskeyjack Lodge.

"It's a mountain," my wife replied.

"Mowntin," the toddler repeated carefully, "pritty."

Mount Whitehorn and Eagle Ridge certainly were pretty, and mountains were nearly as unfamiliar to her parents: 12 years have passed since her mother last skied, and Kevin since her father strapped on

a pair of 180s at Norquay. Lake Louise was bustling with activity as staff readied the hill for the World Cup the following weekend.

Five chair lifts serviced the Front Face, including last year's new Grizzly Express Gondola. I counted four

snow machines and two teams grading various runs. Other than staff, however, the mountain was almost blissfully empty.

Welcome to the second Monday of the season. Skiing the shoulder season meant that a lot of the sunny South Face runs were still closed; two of the Back Bowls chairs weren't even in operation yet, which had more to do with the lack of skiers than for lack of snow. If you can handle having "only" two or three runs down the front and the entire

Paradise area to ski, then you have no lines anywhere.

We dropped off our daughter at the on-hill daycare. She had three friendly staff and a room full of toys all to herself. She barely gave us a backward glance as we left her with strangers for the first time. \$25 plus a \$7 lunch bought us four childless hours on

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the hill. We grabbed our daycare pager, lift passes and rentals, then hit the Glacier Express Quad for our first run of the day.

**OUR TIME AWAY** from the slopes simply melted away. Everything came back to us down the unsurprising but exhilarating Wiwaxy Green run. The snow was a little hard and granular, but it cut nicely and the temperature hovered around zero. The view from the mountain, however, was breathtaking. Remember to look up—the view is worth the possible tumble as you divert your attention from the slopes.

We took Wiwaxy one more time to build our confidence, then skied right up to the Grizzly Express entrance. A friendly Kiwi scanned our passes (I loved the fact that countries of origin were listed on their nametags) and we hopped in, our skis leaning out of the racks mounted to the exterior of the car.

As the gondola swept us up the mountain, my bride and I cackled like maniacs on a rush of adrenaline. Instead of facing the mountain, I turned to look behind us and my jaw dropped. We were climbing at a good speed out of a bowl of clouds towards the distant summit. I could follow the range of mountains with my eyes, each one soaring out of a sea of gray clouds for as far as I could see.

The enclosed gondola traveled far, faster and in more comfort than any of the exposed chairs, and I appreciated the space to catch a quick snuggle with my wife. As we neared the top, we exchanged looks of anticipation about our next run down. Since the Ptarmigan area of the Back Bowls was closed, we took the Green Front runs a couple more times. The Eagle Meadows run connected with Wiwaxy halfway down. Instead of risking boredom with the same runs over and over, on our third gondola ride, we skipped the bottom half and opted for the Top of the World lift.

**THIS SIX-PERSON CHAIR** went higher than most of the others, and the wind definitely got nippy as we crested the peak. We aimed for the Saddleback down the Paradise Bowl; the long Green run had a number of steep Black Diamond short cuts. The snow was much finer and deeper in the chilly, shaded Back Bowl and we

saw maybe one other skier the entire time. All runs ended at the Paradise chair, so we went back up to the summit for another go.

On our way back down the Front Face to lunch and our daughter, we had to take a strange dogleg and avoid the sweet Blue Gully run for lack of snow cover. We still built up some great speed and I carved across the run a few times in front of my laughing bride.

We whipped past group ski lessons that had become one-on-one so early in the season and watched novice snowboarders both young and older on the lower reaches. I've always stuck to the familiar "two boards good, one board bad" theory, but the sport did look like gracefully fluid fun. I would probably learn locally before taking my chances on a mountain, though.

I hobbled out to the car for our (cost-effective) picnic lunch while my wife claimed a table in one of the four dining areas in the Whiskeyjack Lodge. I couldn't resist a couple of grande Caramel Macchiatos for purely medicinal purposes; after we picked up our delighted daughter, we faced a heavy-eyed drive back to Banff.

**THE SECRET TO A SKI TRIP** is to ski on the mountain but stay in town: the 50 kilometres to the hill and back is easier than 50 kilometres to the hotel after partying in the Banff nightlife. We followed hoofprints in the cement to Brewster's Mountain Lodge a block off Banff Avenue. Their lobby is a staggering combination of massive timber beams, an enormous slate fireplace that scented the hotel with woodsmoke and a chandelier made of cast iron arrows. The Lodge was comfortable and offered the perfect place to crash both before and after our night out in Banff. I looked forward to draining their complimentary coffee bar while I surfed the internet kiosk before pulling out the following morning.

Lake Louise was a blast. As soon as the rest of the runs open, that place will have it all—including lineups, unfortunately. Do the math, though: with three faces, eight lifts, three Lodges and 48 runs covering 4,200 acres of terrain, there is more than enough for everyone. However, their fun, friendly, full-service ski area convinced us that our next ski adventure won't wait nearly so long. ☺

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# Look! A man skiing!

Warren Miller's *Higher Ground* isn't exactly reinventing the genre, but hey—it's a ski film

By HART GOLBECK

For as long as I can remember, the ski and board season does not begin until Warren Miller's new movie hits town. This year was no different and on October 29 I made the pilgrimage with hundreds of others to get stoked for another winter. This annual ritual has entertained snow enthusiasts for 56 years. I haven't counted, but it must be close to my

30th time. Unlike last year when we were entertained at the Winspear, this year we were back to the new revamped digs of the Northern Jubilee Auditorium. Nice new woodwork, but I wasn't crazy about the sightlines through the heads in front, considering they spent how many millions? Once again the Jubilee's atrium was lined with destination booths as guests mingled with marketing teams and chatted about the season to come. All of the majors from the Rockies were here showing off their new runs, lifts and accommodations. Poster giveaways were a big hit. These proved handy for a few talented flight specialists as they made quite sturdy paper airplanes, several of which

would reach the stage, much to the delight of the enthusiastic crowd. My favourite freebie was the neoprene Chapstick holder from Jeep; one per vehicle query could be had. I'm sure I'll be receiving Liberty literature for months, as I had enough neoprene to make a small wetsuit. But anyhow, I hope my family doesn't read this, because it will spoil the Christmas stocking. In keeping up with the latest techno craze this year's feature, *Higher Ground*, was shown in High Definition format. Unlike at the Best Buy, there was no split screen to prove the point so I'll just take their word for it. The images were breathtakingly clear considering the screen covered the entire stage. The script was similar to years gone by: Alaska, Aspen, Mike Wiegles Blue River, France, Heavenly Valley, Alaska, Switzerland, Cop-



per Mountain, France and finally back to Blue River again. The images were different as extreme skiers and boarders volunteered to huck themselves off every cliff they could find. Unique was the trip to Alaska on the U.S.S. Nimitz aircraft carrier to the annual Arctic Man party. This bash is like no other. Overnight, 10,000 snow enthusiasts in 3,500 RVs converge to form Alaska's fifth largest city. Athletes compete on skis and snowmobiles to win the coveted title of Arctic Man.

In keeping viewers from getting lockjaw from the awe-inspiring views, Warren Miller inserts humorous footage, which this year included Pond Skimming not unlike our Slush Cups, and a slalom race which had NY firemen competing on a slalom course in teams of four, while holding onto a fire hose. Hilarious action considering some were on snowboards for what appeared to be the first time and 360s are not a good thing when holding on to a hose while navigating the gates. For 20 bucks I got my money's worth from *Higher Ground* and like the rest of the crowd, I left with images of deep powder, steep chutes and heavenly glades. I only wish I could have brushed six inches of snow from my windshield in the parking lot. ☺



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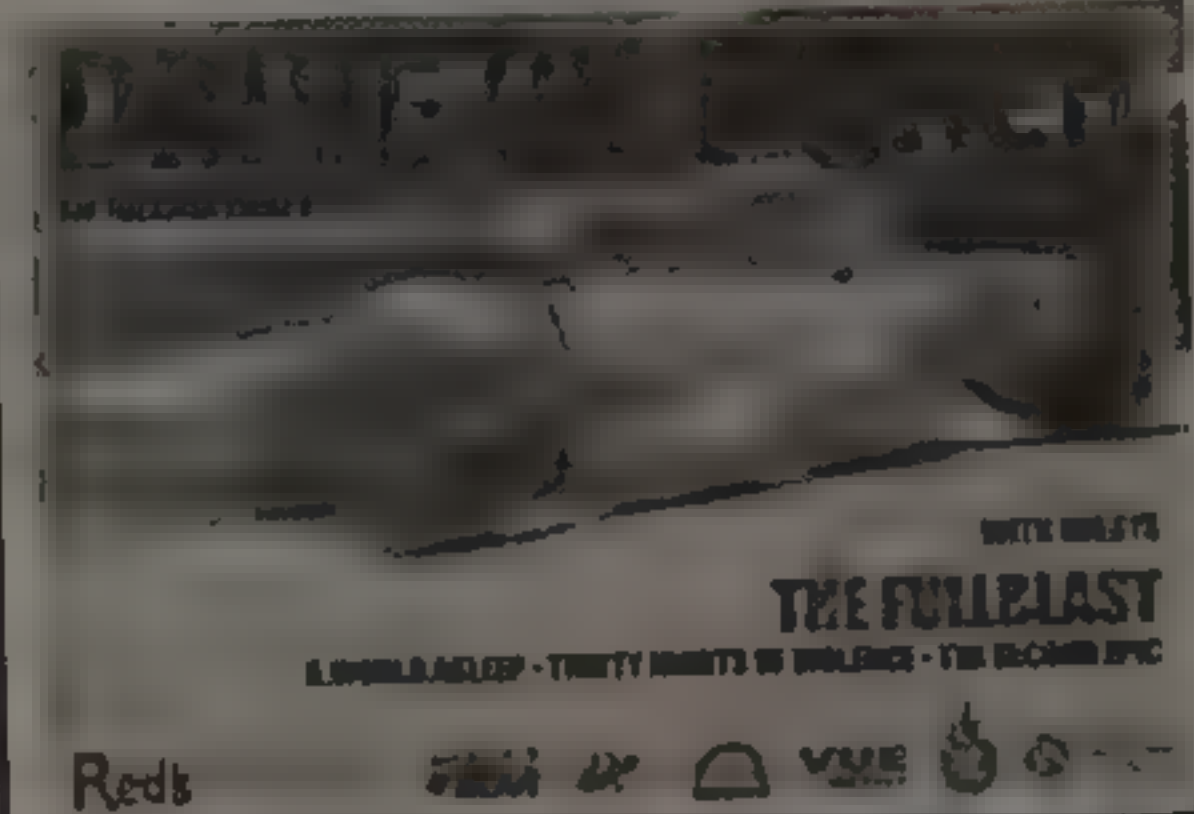


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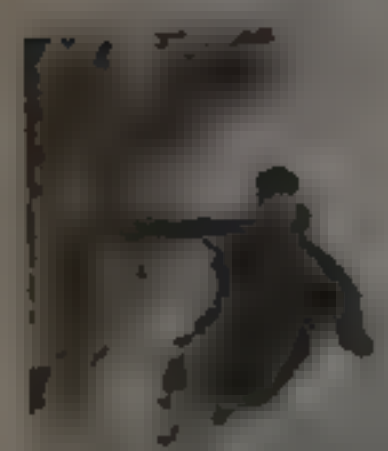
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## fall lines

BY HART GOLBECK AND WAYNE ARTHURSON

### High-mountain drama

Up to 75 skiers and boarders were trapped high above Lake Louise on the evening of Sunday, Nov 27. At 3 p.m., a safety switch on their Grizzly Express Gondola was tripped, forcing ski patrollers and emergency staff to activate an emergency evacuation plan.

"We had mechanical failure of internal bearing," said Matt Mosteller, media spokesperson for Resorts of the Canadian Rockies, the company that owns Lake Louise. "Once we feel everything is in working order it will be in operation. We're doing everything we can to make sure this doesn't happen again." Mosteller added the incident was the first in eight years that required a manual descent.

The Grizzly Express Gondola has been shut down for investigation but reports indicate it should be operational as early as November 29. The six-person Grizzly Express ferries riders from the base of the former Friendly

Giant quad chair by the main lodge to the top of the Larch area and the resort's back bowls. The new gondola, which gave its first ride last ski season, traverses three kilometres in nine minutes, halving the time it took to reach the mountain using other lifts before its construction.

At times the rescue resembled scenes from a James Bond movie as patrollers moved along the cable on a self-propelled device. At each gondola, they would enter the cabin, hook up cables and harnesses, and then lower the stranded to the ground that was as far as 40 metres below. The last group of riders were rescued by 9 p.m. Some trapped riders reportedly passed the time played hangman and tic-tac-toe on the frosted windows of the gondola.

Mosteller said the evacuation went according to plan. "We followed protocol that is above industry standards as safety is our highest priority," he said.

### What home-field advantage?

Canadians were shut out of the medals as the World Cup ski season opened at Lake Louise last weekend. Our best downhill time on Saturday was Quebec's Eric Guay who finished a distant 17th. Disappointing, considering he was tops in training. He was a little better on Sunday finishing 11th in the Super G. Norwegians and Austrians dominated.

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# The EasyRider Condition Report

snow.skate.wake

## LOCAL

Rabbit Hill - open daily Dec 1st  
Snow Valley - 60 cm base, all lifts and runs open

## ALBERTA

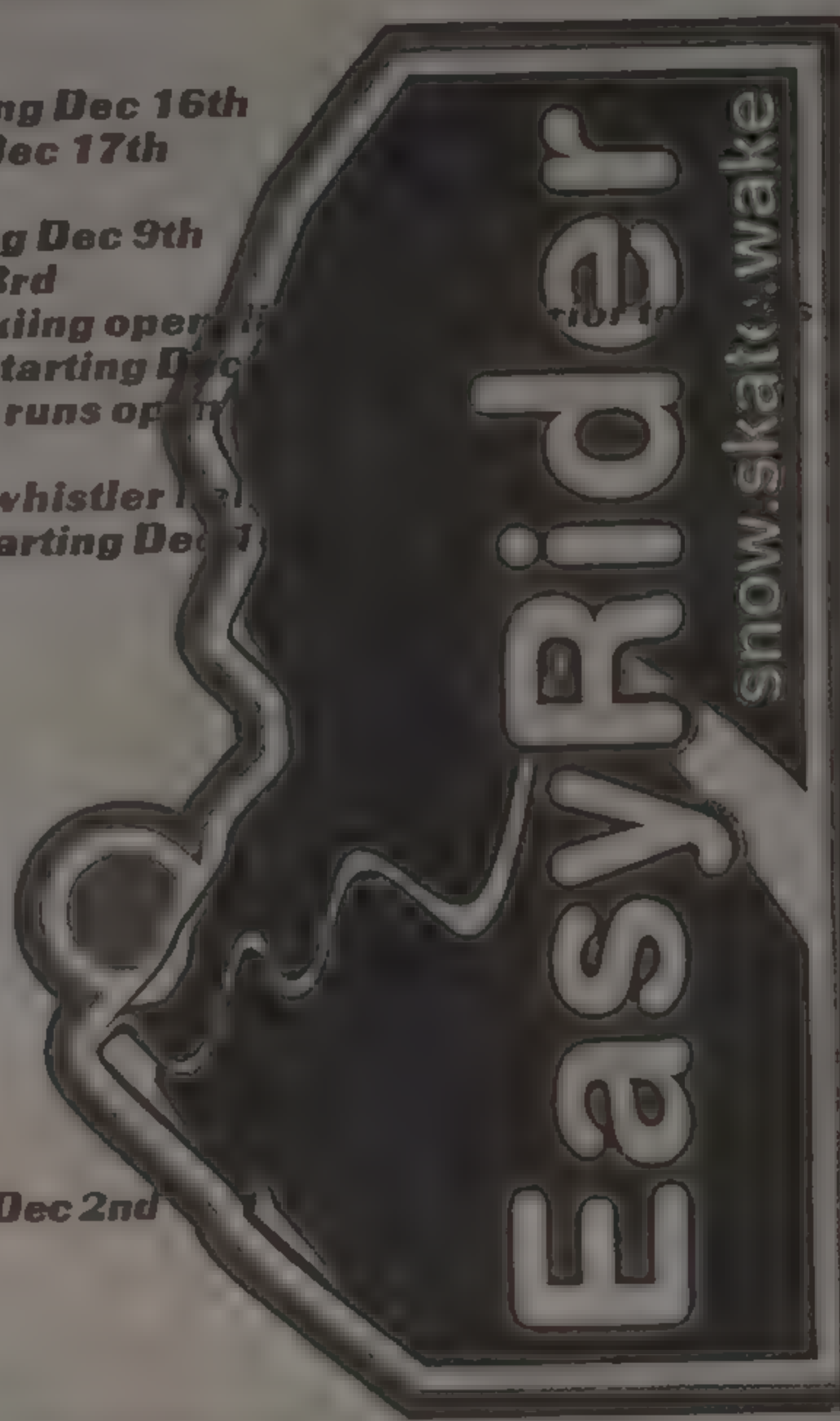
Castle Mtn - 36 cm base, opening TBA  
Can. Olympic Park - 50 cm base, 5 cm new snow, open for daily operations  
Lake Louise - 57 - 110 cm base, 2 cm new snow, 7 lifts and 48 runs, reduced rates in effect  
Fortress - 25 cm new snow, 64 - 78 cm base, open daily Dec 9th  
Marmot Basin - 51 cm base, 5 lifts and 41 runs open, reduced rates in effect  
Mt. Norquay - opening Dec 9th  
Nakiska - opening Dec 3rd, daily operation starting Dec 10th  
Pass Powderkeg - opening TBA  
Sunshine - 78 cm base, 2 cm snow, 11 lifts and 80 runs, early season hazards exist  
Tawatinaw - opening TBA

## B.C.

Apex - 65 cm base, 4 cm new snow  
Big White - 86 cm base, 3 cm new snow, 2 lifts and 9 runs open  
Fernie - opening Dec 10th  
Fairmont - opening daily Dec 16th  
Kicking Horse - 60 cm base, 15 cm new snow, opening Dec 16th  
Kimberley - 25 cm base, 14 cm new snow, opening Dec 17th  
Mt. Washington - opening TBA  
Panorama - 2 cm new snow, 22 - 55 cm base, opening Dec 9th  
Powder King - 35 - 110 cm base, opening daily Dec 3rd  
Powder Springs - 147 cm alpine base, cat powder skiing open  
Red Mtn - 92 cm base, 12 cm new snow, open daily starting Dec 1st  
Silver Star - 109 cm base, 16 cm base, 4 lifts and 30 runs open  
Sun Peaks - 73 cm base, 7 lifts and 98 runs open  
Whistler Blackcomb - 82 cm base, 4 cm new snow, whistler  
Whitewater - 70 cm base, open Dec 3 & 4th, daily starting Dec 1st

## USA

Big Mtn - 26 - 79 cm base, 3 cm new snow, early season hazards exist, reduced rates  
Big Sky - 65 - 97 cm base, 5 cm new snow, early season conditions exist  
Crystal Mtn - 62 cm base, 2 cm new snow, open Dec 2nd  
49 Degrees - 52 - 102 cm base, 5 cm new snow, 40 runs open  
Great Divide Ski Area - 25 - 50 cm base, discounted rates in effect  
Lookout Pass - 55 - 102 cm base, 25 cm new snow, discounted rates in effect  
Mt. Spokane - 42 - 90 cm base, 25 cm new snow, open Dec 2nd  
Schweitzer Mtn - 52 - 92 cm base, 9 cm new snow, open Dec 2nd with limited operations  
Silver Mtn - 42 - 65 cm base, 12 cm new snow  
Sun Valley - 50 - 110 cm base, 5 cm new snow



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SnowZone



ski tips

By COLIN CATHREA

## Season starter

Here is a list of things to do to kick off the season right and help you enjoy every outing.

(1) Take your skis or board in for a grind and wax. Most ski shops have automated base-preparation machines that wet-stone-grind the bases and sharpen the edges. They take all the burrs out of the edge and flatten the base, removing all the damage. They then fill in the holes you made jumping on rocks. Next, an all-round wax seals the base and off you go. It makes for

easier turning and helps you not have to walk across the flats.

(2) Get all your equipment out and look it over. Goggles get scratched, zippers get buggered, boot-buckles break, and all sorts of other things get worn out. This is the perfect time to make a Christmas list. Also, it's generally cheaper here in town for gear than up at the hill.

(3) Look for lift ticket specials online. There are lots of ways to reduce the cost of a trip to the mountains. Hotels have mid-week specials all winter long. The lift lines are shorter and you virtually have the mountain to yourself.

(4) I know I harp on this all the time, but unless you are an expert expert skier, take a lesson. One of the locals hills will do just fine. Give yourself one key thing to work on each season and you will get better every time out.

(5) Consider buying a helmet. Let's not lose anybody this year.

(6) To prepare yourself for the cold so you can spend as much time on the hill as possible, run around naked in the backyard for 10 minutes a day. ☺

## Fall Lines

Continued from previous page

## Fresh snow at Marmot

Marmot Basin's snowpack increased dramatically last weekend when 40 centimetres of the white stuff dropped from the sky. A 60-centimetre base seems to be the target for good ski conditions, and Monday they hit 56 centimetres, which is close enough in my books. The Knob is not quite open, but usually this is because of their cautious snow crews making sure the slopes above are safe from avalanches.

## Kicking Horse loyalty card

In an industry full of confusing loyalty card offers, Kicking Horse Mountain Resort is keeping it simple. Based on positive guest feedback, the resort is bringing back its successful \$20 Powder Pass program, entitling passholders to ski or ride for the entire season for just \$35 per day.

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## A gay old time

North America's largest gay and lesbian ski and snowboard festival is set for Whistler this season. Altitude 2006 is a weeklong celebration that starts on February 4 and runs to February 13. The fun starts in Vancouver with the traditional kick-off party that sets the stage for a week of indulgence and fun in Whistler. Out-of-town visitors are joined by local skiers, snowboarders and fashionistas for this action-packed party.

Then there's the week of fun on the slopes followed by a series of parties starting February 9 with the Uniform Party. Dress in your leather, your uniform, your latex, anything goes. On Friday, February 10, there are two major parties: the Meltdown, where the heat kicks in, and the Snow Cat, the annual celebration for woman and their ski bunnies. Everything caps off Saturday, February 11 with the all night Snowball 2006. Lounge by the roaring fireplace, dance all night, and revel in the feeling of camaraderie and acceptance. This is the truest of true winter parties so celebrate it with all the vigour that your body and mind can muster. For more information on other events, passes and accommodations, check out [www.outontheslopes.com](http://www.outontheslopes.com). ☺





# Bizarre love triangle

*Loulou* an uncompromisingly honest look at the consequences of infidelity

By JOSEF BRAUN

Though it makes few concessions to narrative conventions, Maurice Pialat's *Loulou* (1980) is firmly grounded in a most recognizable source of drama: the love triangle. André (Guy Marchand) is a deeply frustrated advertising executive, Nelly (Isabelle Huppert) is his desperately bored assistant and wife, and Loulou (Gérard Depardieu) is an unemployed ex-con with a compulsive appetite for sexual conquest. These three lives converge in some anonymous Parisian dancehall, a turning point from which they spin off in new directions never prepared for, their encounter drawing Loulou away from a drifter's life dominated by male friendship and petty crime, Nelly away from responsibility, bourgeois security and sexual dissatisfaction, and André away from co-dependency and the illusion of control. With a distinctive eye for the ways in which class, desire and family intersect amongst shifting social mores, *Loulou* follows these characters' paths unobtrusively and with disarming honesty.

Though, like the roaming camerawork, the storytelling in *Loulou* feels decidedly loose, there's no sense of excess as each scene, each line even, falls in just the right place. One of Pialat's most impressive accomplishments is his rigour in allowing characters to be fully themselves so that any redemption is as thoroughly

believable as it is inevitably only partial. Another is his social observation, particularly the way he outlines the failings of the sexual revolution through the persistence of brutish male chauvinism. We see a lot of entertainingly audacious sexual behaviour and attitudes on display from both sexes in *Loulou*, yet men constantly usurp control of the situations through physical force, occupational advantage or indifference to implicit requests for support.

Yet rather than rest within the confines of gender or class types, Pialat's characters change—not miraculously, but because the conditions of life change. Loulou hardly reforms into a sensitive egalitarian,

## REVUE FOREIGN

but he does genuinely discover tenderness, falling in love and spending the rest of the film reeling in confusion from it. Nelly's prioritizing of sexual fulfilment results in the acquisition of her charismatic stud, but it also throws her destiny into disarray; what begins as female assertiveness gradually reveals a dependency on men to give her life structure. Yet there's something empowering—not to mention strangely romantic—in the sharpened light the film casts on painful, lost opportunities and the way life carries on in their shadows.

**ONE OF FOUR FILMS FEATURED** in Metro Cinema's The Seductive Cinema of Isabelle Huppert series, *Loulou* is a terrific example of Huppert's fearlessness regarding the marking of characterization and feminine sexual identity. Though her performance ranges from juvenile screaming to sublime laughter to longer stretches

of self-damnation, Huppert characteristically speaks volumes with the subtle variations in expression, evoking vexation as easily with a tightening of her delicate mouth as with a sudden stomping out of bed. She also makes impressive use of her wavy hair and Dorothee Nonn's costumes, revealing repressed aspects of Nelly almost unconsciously, playfully manipulating opportunities for disguise throughout this film that also shows her completely naked.

Huppert is perfectly matched by Depardieu, who, by sheer body mass alone, is the film's physical anchor. When his tousled Conan hair is brushed aside, flashes of Depardieu's boyish handsomeness subvert the raw sexual magnetism of his beefcake physique. This balance between vulnerability and power is at the heart of Loulou's peculiar but undeniable seductiveness; the way he dangles dances like an overgrown marionette, the way he smiles at Nelly while getting pushed in his wheelchair in the hospital and says "This is fun!" is as goofy and alluring as his outrageous dismissal of his former girlfriend while stealing her grandmother's stuffed tomatoes is crass.

Huppert and Depardieu make such a compelling couple because they harmonize with *Loulou's* striking lack of artifice. And when they stumble into the night in the final image, we follow them for a time, because everything leading up to that moment has been so infused with a sense of the real. **D**

## LOULOU

Directed by Maurice Pialat • Written by Pialat and Arlette Langmann • Starring Isabelle Huppert, Gérard Depardieu and Guy Marchand • Metro Cinema • Fri, Dec 2 (7 pm) • 425-9212

# In with the Old

*Pictures of the Old World* offers a rare glance at Czechoslovakian life behind the Iron Curtain

By BRIAN GIBSON

Many budding directors who cut their teeth in the film schools of Communist Eastern Europe also had to butt heads with government censors over their visual depictions of "reality" and "truth." Czechoslovakian director Dusan Hanák's 1972 documentary *Pictures of the Old World* never made any friends with the establishment, precisely because it dared to show the penury, sickness, and decline of old peasants living alone in the countryside. Only the intervention of the Communist Minister of Culture, poet Miroslav Valek (who also gave it the diverting title, suggesting the film was about a past Slovakia), saved the film.

There's certainly nothing propa-

gandistic or even romantic about this black-and-white documentary's portrayals of destitute, aged peasants scrabbling out a living in the '70s. By simply showing the weathered, deeply expressive faces of people struggling amidst a beautiful but indifferent landscape, Hanák's film swirls into a stirring meditation on life, death, and humanity's place in the natural world.

Hanák angles in on these peasants' lives in oblique, fractured ways,

## REVUE DOCUMENTARY

but rarely lapses into disjointedness. His montage sequences are startling as he moves from his human subjects to the eyes of livestock, or to the trees in the surrounding forest, or to the bowl an elderly peasant eats out of every day. Many of these photos are striking in their crisscrossing of shadows: a man's pipe smoke curls up in a wraith of light; husks of dead flies lie on a windowsill by the latch. (György Pálfi's striking Hungarian puzzle-picture *Huckle*, in linking close-ups of humans to details of nature, seems indebted to *Pictures of the Old World*.)

The film begins with photos of a peasant woman who is suffering from pulmonary consumption; there are snippets of dialogue, describing an act as mundane but troublesome for her as climbing a fence. She's a hardy woman, however, still tending to her little farm even as she coughs up blood. Strikingly, Hanák then lets us gaze at a photo of gravediggers accompanied by the sound of shovels in earth, metal hitting clods of dirt. We also meet a hard-drinking man whose wife went after him with an axe. His wife has left him now, and the man is on his own. He swigs a bottle and explains that it's good for his health: "Cherry or apple wine... I just hold off the disease."

**DESPITE THESE IMAGES**, the mood of the film remains elegiac and respectful, never depressing or morose. Hanák's slices and corners of rustic life reveal moments of wry humour and a stubborn, enduring spirit. One man, paralyzed in an accident, has crawled around to work (even laying bricks for a two-storey house) for the past 25 years. When the director asks his wizened, infirm subjects what they think is valuable in life, many of them con-



clude that life, itself, is all that matters. Or, as one woman says, "I weep my fill and laugh. It's okay as it is."

Surreal, entrancing moments abound, but they are all moments that show us these people as they are: a shepherd steps out of his trailer in the middle of a meadow, walking into the mist in his nightgown while playing a bagpipe-like instrument; a wasp is trapped in a knot of skinned rabbit fur; a woman talks to the dead in a cemetery bedecked

with candles and wreaths. Amid the gnarled knuckles, furrowed brows, and toothless smiles of these ordinary people, however, maybe there's a lesson for our hyper-modern, artificial new world. As one of the peasants says, looking into the camera, "City people. Your heart is made of cement." **D**

## PICTURES OF THE OLD WORLD

Directed by Dusan Hanák • Metro Cinema • Mon, Dec 5 (9 pm) • 425-9212



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## Social studies

Director Claude Chabrol sheds light on the trappings of class in rural France in *La Cérémonie*

By JOSEF BRAUN

Whisked off to her new job as servant to the wealthy Lelievre family living outside a tiny French town, Sophie (Sandrine Bonnaire) seems content to do her work as efficiently as possible and simply blend into the background; she replies to every extension of familiarity with a terse "I understand" and limits her free time activities to walking alone or becoming literally hypnotized by the television in her private quarters. Chatty, catty and sufficiently cultured, their bourgeois coziness tempered by a token liberalism, the Lelievres let Sophie go about her business with only a modicum of complaining behind her back. They have their secrets and

she, presumably, has hers.

All goes smoothly in *La Cérémonie* (1995) until Sophie makes a friend the Lelievres don't approve of. Jeanne (Isabelle Huppert), a postal worker, is everything Sophie is not—openly nosy, talkative, vivacious—yet the two share a striking connection that seems to have something to do with their mutually shrouded pasts and shared outsider status. Jeanne seems endowed with an ability to read Sophie; Sophie responds to Jeanne's attention with a sense of wonder and unspoken complicity.

The film, Claude Chabrol's adaptation of Ruth Rendell's novel *A*

*Judgement in Stone*, can be divided neatly into two halves: the first

rife with ambiguity, omen and intrigue, and the second shot through with a driving, unmistakable inevitability. There's not much room in between for any suspense, exactly, but the film is positively luxurious in the space allowed for some stellar character work and an acid test of the tension and resentment boiling in the gulf between upper

REVUE FOREIGN

## House of Usher

In *the Mix* little more than a shameless star vehicle for the babyfaced R&B singer

By CAROLYN NIKODYM

If there's one thing to be learned from *In the Mix*, it's that R&B star Usher is God's gift to the human race, especially for those looking for a good man. From the countless shots of women and men alike fawning over him throughout the film to the way the camera lingers over his oft-naked, buff torso, it's easy to forget that there are actually other men out there, somewhere, in the world.

Usher plays Darrell Williams, a hot New York DJ who's got the world at his fingertips—but he's still a sensitive guy. When he takes a job spinning at a mob

haunter's homecoming, he does so in the memory of his dear departed dad who used to bartend for New Jersey mob boss Frank (Chazz Palminteri), giving up a gig that could win him a record deal. But when the party falls prey to a drive-by shooting, Darrell takes the bullet meant for Frank, and he ends up getting the job of protecting

Frank's daughter Dolly (Emmanuelle Chriqui). The two hotties end up falling for each other; Frank feels betrayed and angry.

Co-produced by Usher himself, *In the Mix* is really nothing more than a vanity project for the Grammy winner. Everywhere the Adonis goes, he turns heads, and the women are shameless in their adoration. The most ostentatious example is when he joins Dolly's girlfriends for lunch: the women start grilling him on their man troubles as if he wrote Oprah's pet book *He's Just Not That Into You* (he didn't; it's by Greg Behrendt and Liz Tucillo) before they start feeding him chocolate-covered strawberries. Yeah, really. It's truly a moment to behold.

**BUT THERE IS AN ACTUAL STORY** under it all. Touted as a romantic comedy with a *Romeo and Juliet* sensibility, the film makes much of the different worlds from which Darrell and Dolly hail. She's a law student from a wealthy family, and he's a guy who's had to work for everything he has. Trouble is, there isn't one

character in the whole film that isn't a terrible and sometimes offensive stereotype: all Italians have ties to the mob and eat only pasta, while African-Americans eat only fatty, fried foods. Anthony Fazio, playing Dolly's younger brother, has the most thankless part as the suburban

REVUE COMEDY

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and lower classes in rural France.

**CHABROL COOKS UP** atmosphere in curious ways, making pointed use of something as innocuous as a single colour: there's something sinister in the chicken served for dinner, in all the yellow objects in the kitchen and in Sophie's matching yellow sweater. There's also something funny and deliberately oppressive in the attention paid to all the symbols of the Ielievres' social status, a sly counterpoint to the depiction of all their worries as being fundamentally petty. Though it sometimes risks heartless classist condescension or a certain overall flatness in the characterization of the family members, Chabrol's strategy has a greater point to make in setting up the ways that class traps people, a setup key to the story's eventual outcome—although the outcome, itself, can feel dissatisfying in the way it flatly states its theme of the different levels of justice.

Whether you're fired up or left cold by *La Cérémonie*'s big finish, there are some real lasting pleasures to be derived along the way from its lead performers. With a great deal of seemingly unconscious humour, Bonnaire, in a role more characteristic of Huppert's body of work, brilliantly cloaks Sophie with a hardened mask in which every facial muscle seems to be supporting the weight of her awkward repression.



There's a weird, child-like innocence to the way Bonnaire uses her hands and her body language, the way she sits on the floor in front of her bed to watch television as though she might get caught and have to hide under the covers.

In the end, however, it's Huppert who effortlessly runs away with *La Cérémonie*, partially by turning her own persona on its head. Her Jeanne—restless, unstable and drawn toward confrontation—breathes life into the proceedings from her very first appearance on screen. There's a great moment in her first longer

scene where she punches Sophie in the arm, says "Relax! We're friends now!" and gives this slightly crazy smile that suddenly pulls the whole picture up to another level of anticipation. It's a great, hugely entertaining piece of acting and leaves no doubt as to why Chabrol works with Huppert over and over again. ♡

#### LA CÉRÉMONIE

Directed by Claude Chabrol • Written by Chabrol and Caroline Eliacheff • Starring Sandrine Bonnaire, Isabelle Huppert and Jacqueline Bisset • Metro Cinema • Sun, Dec 4 (7 pm) • 425-9212



wannabe gangsta rapper. Sure, they're out there, but Fazio's urban speak is so outdated that even the lamest commercials have been using some of the same lingo for a couple of years now. Screenwriter Jacqueline Zambrano cut her writing chops on various television shows, and there's a distinct television-type lack of depth to the characters, who are often about as complex as a bologna sandwich.

Unfortunately, the writing is paralleled by Ron Underwood's (*Stealing Sinatra*, *City Slickers*) lazy direction, as he incorporates countless shots that ultimately detract from the action. When Darrell and Dolly dance, for

example, the shot is ostensibly meant to give the audience a sense of how hot they are together on the dance floor—but Underwood lingers on their faces, never really letting us see how they actually move. And when the pair finally gets it on, we get a close up of Usher's ear or back instead of something more, well, passionate.

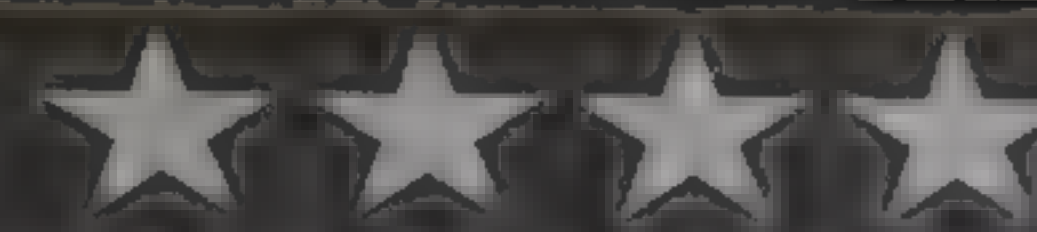
*In the Mix* isn't all bad, though. In terms of the most important criteria of romantic comedies, chemistry between the two main characters, the film does alright; there is a degree of heat between Usher and Chriqui. But the script simply doesn't demand much of them. In an

interview with rottentomatoes.com, Usher says, "I've never quite seen a mobster's story told like this. I got a chance to be a suave, cool guy and be seen in some uncomfortable situations. I mean, just think about it: yoga class for Usher? That's just crazy—something I wouldn't normally do."

Wow. Now that's what I call really putting it on the line. ♡

#### IN THE MIX

Directed by Ron Underwood • Written by Jacqueline Zambrano • Starring Usher, Emmanuelle Chriqui and Chazz Palminteri • Opens Fri, Dec 2



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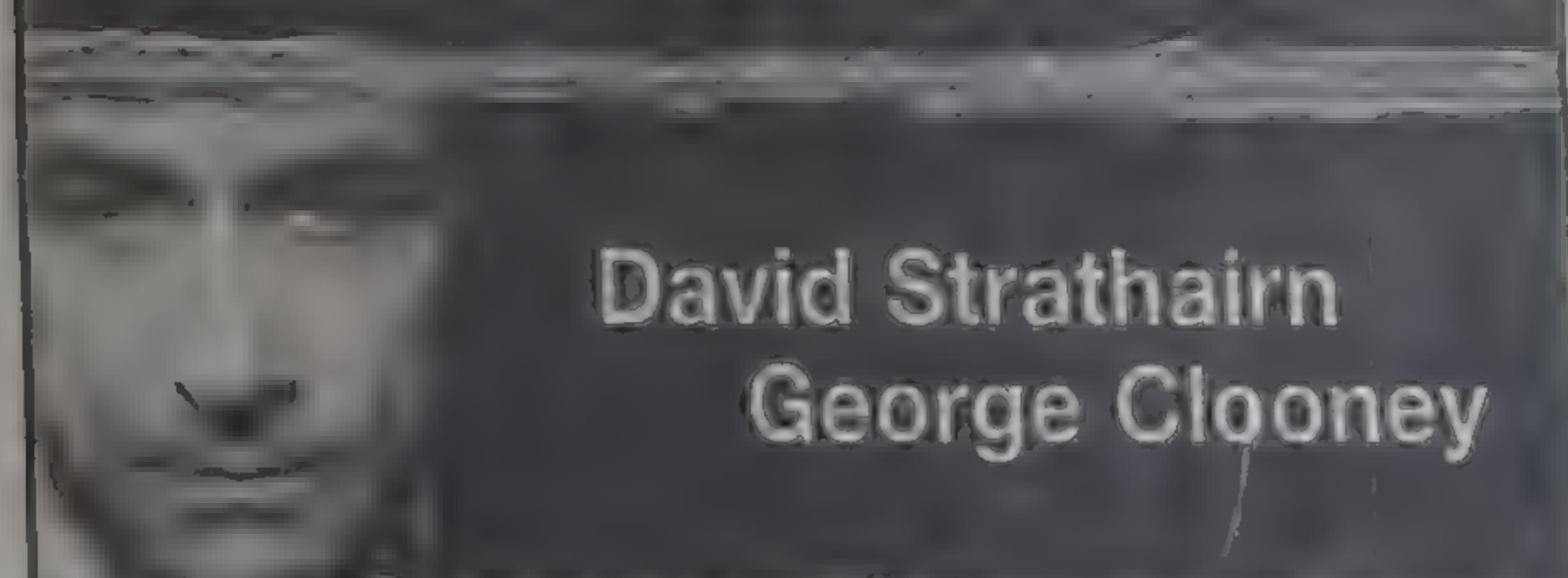
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# Cutting room sweepings

A quick survey of a few DVDs with choice deleted scenes

By BRIAN GIBSON

Remember when DVD extras used to be mostly about actual extras, bonus footage, that sweet icing on the cinematic cake? These days, it has become increasingly hard to find an interesting outtake amid the F/X featurettes, interviews, behind-the-scenes docs, set tours, costume sketches or storyboards. A

great deleted scene can glitter like a jewel on one of the director's crowning achievements, but sometimes it might just be the only decent scene that the film would have had, if only the editor or director had had half a mind to keep it in.

On the Charlie Chaplin Collection edition of *Modern Times*, for example, there's a wondrously droll scene that the famously perfectionist director cut from the film: the Tramp,

unable to figure out the pedestrian signs, jaywalks across a busy city

intersection, but when a policeman endangers the Tramp's life in order to show him how to cross the road safely, the pettiness of law and order and

increasing regimentation of city life are zany exposed, adding to the film's overall questioning of the hyper-mechanization and dehumanization of everyday life.


In a completely different, more irreverent corner of the comic universe, there's an infamous deleted scene hidden within the Criterion Collection edition of Monty Python's Biblical satire *The Life of Brian* (original title—*Jesus Christ: Lust For Glory*) involving Otto, head of an Israel suicide squad. At the time, the Pythons worried about its potential offensiveness and cut this comic commentary on the fascist impulses of religious nationalism, though the scene seems as sadly relevant today as it was in the '70s.

**SOME DIRECTORS REMOVE** a delicious little strand of the story—as with the pair of vivid, gorgeously framed extra scenes in Pedro Almodóvar's multi-layered puzzler *Bad Education* that track a police investigation—that won't unravel the screen version, but most of the cutting-room detritus from the Civil War epic *Cold Mountain* is a real loss. The released movie largely ignores the race issue and shows Inman (Jude Law) as constantly compassionate to African-Americans. But in one deleted scene, while Inman looks on silently, a Confederate soldier rifles his way through a pile of discarded guns until he finds a loaded one and kills a black man trying to crawl away from a pile of bodies. In another rejected scene, Inman and other white soldiers, convalescing on the seashore


with the help of black servants, watch as former slaves trudge along a road with all their possessions. These poignant scenes dramatically expose the hypocritical blind spots of the white South.

Other excised parts develop the tender affection between Ada (Nicole Kidman) and Ruby (Renee Zellweger) on the homefront. Director Anthony Minghella and his much-celebrated editor Walter Murch sapped much of the film's potentially disturbing power by removing scenes that dwell on the primary motive for the war, apparently so the film would be about a heterosexual romance with the Civil War pushed to the background.

Another film starring Zellweger, the remarkably unfunny sequel *Bridget Jones: The Edge of Reason*, scrapped its only ingenious comic moment—a scene from the book where Bridget Jones inter-

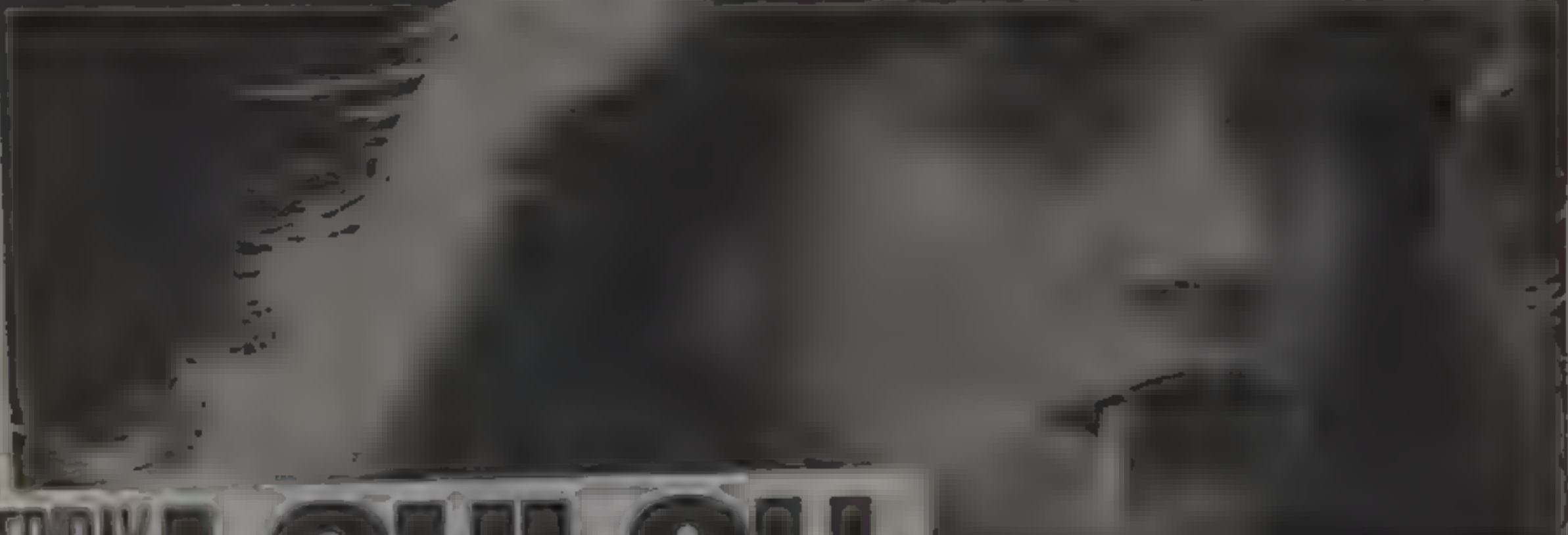
views Colin Firth and fixates on his legendary role as Darcy, that noble object of desire who, in a famous scene from the British *Pride and Prejudice* TV series, emerges from a pond in full, water-dripping glory. Director Beebe Kidrian assumes the average moviegoer is a moron when she says that they wouldn't understand Firth playing himself (the episode could have easily been included as the opening or during the credits). Instead, the meta-movie moment, doubling as a parody of fawning film-star interviews, remains tucked away deep in the ever-expanding electronic universe of cinematic ephemera, waiting for yet another deleted-scenes explorer to discover that priceless moment when a bumbling Bridget Jones announces, "So, we're here to get to know Colin Firth, the complex man behind the wet shirt." 




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FRIDAY **LOULOU**  
 SATURDAY **THE LACEMAKER**  
 SUNDAY **LA CEREMONIE**  
 MONDAY **SAUVE QUI PEUT**

DIRECTED BY CLAUDE CHABROL  
 DIRECTED BY JEAN-LOUC GODDARD

ALL SCREENINGS AT 7:00 PM

## FORBIDDEN SLOVAK FILMS

FROM THE COMMUNIST ERA



FRIDAY **WILD LINES**  
 SATURDAY **I LOVE, YOU LOVE**  
 SUNDAY **THE BALLAD OF THE SEVEN HANGED**  
 MONDAY **PICTURES OF THE OLD WORLD**


ALL SCREENINGS AT 9:00 PM

**TOMORROW (THURSDAY) AT 8 PM**

## CLASSIC COMEDIES FROM NIFCO

**THE ADVENTURE OF FAUSTUS BIDGOOD**  
**SISTERS OF THE SILVER SCALPEL**

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9628-101 Ave. For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org).  
 Metro operates with the support of:



## GARNEAU

theatre

8712 - 109 Street - 433-0728



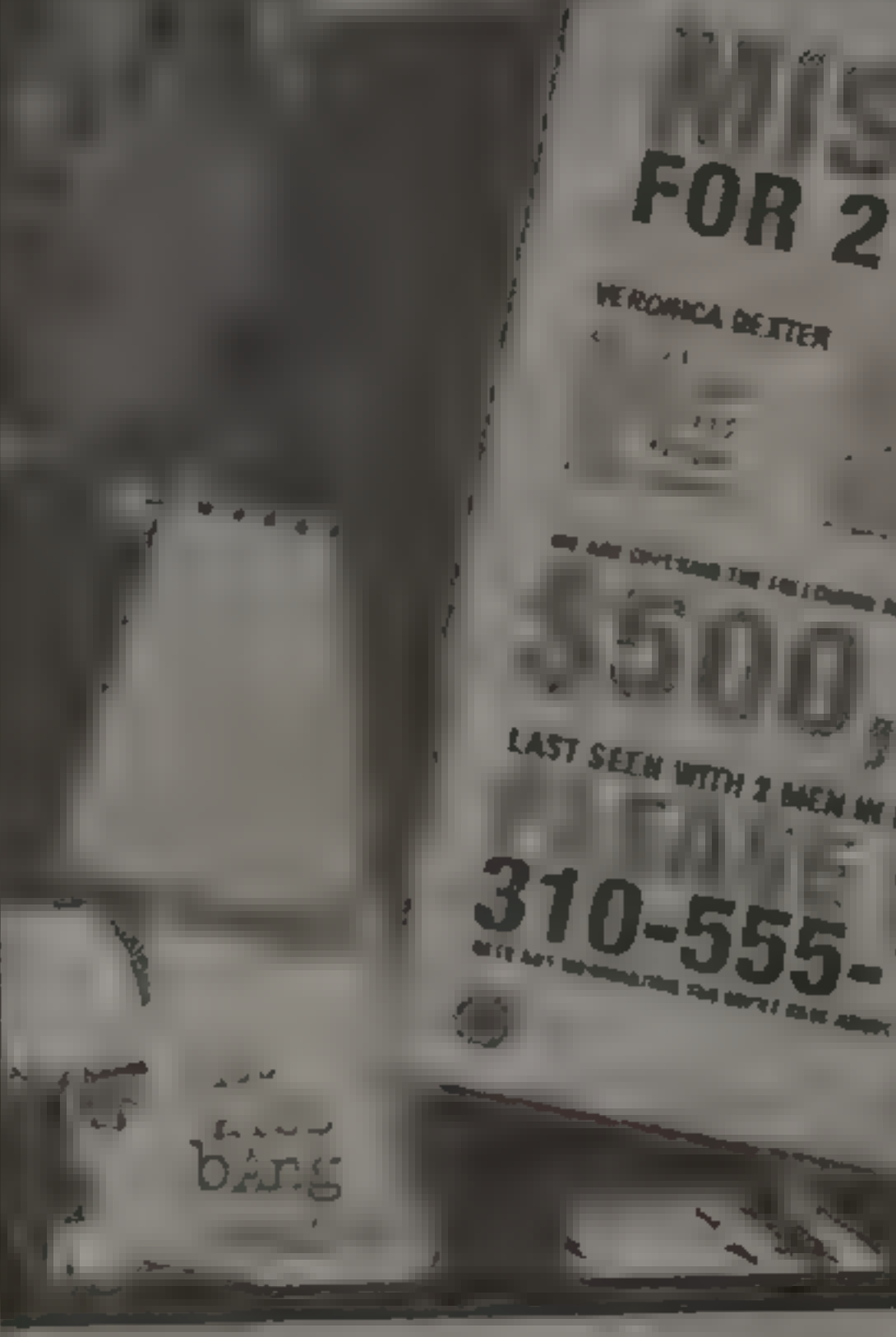
**WATER**

NIGHTLY 7:00 & 9:20 PM  
 SAT & SUN MATINEES 2:00 PM

## PRINCESS

THEATRE

10337 - Whyte Ave. - 433-0728



**KISS KISS BANG BANG**

NIGHTLY 7:00 & 9:15 PM  
 SAT & SUN MATINEES 2:00 PM

RATED 14+ VIOLENCE, COARSE LANGUAGE THROUGHOUT


## PRINCESS

THEATRE

10337 - Whyte Ave. - 433-0728

david strathairn  
 patricia clarkson  
 george clooney  
 jeff daniels  
 robert downey jr.  
 frank langella

good night.  
 and, good luck.



**GOOD NIGHT AND GOOD LUCK**

NIGHTLY 7:10 & 9:05 PM  
 SAT & SUN MATINEES 2:30 PM

RATED PG



# FILM WEEKLY

## THIS WEEK'S NEW MOVIES

**The Adventures of Faustus Bldgood** Andy Jones, Mary Walsh and Greg Malone star in *Secret Nation* director Michael Jones's film about an ordinary Newfoundlander who dreams of taking over the island and staging a secession from Canada. To be screened with *Sisters of the Silver Scalpel*, a 13-minute short starring Mary Walsh and Cathy Jones. Zeidler Hall, the Citadel; Thu, Dec 1 (8pm)

**Aeon Flux** Charlize Theron, Martin Csokas and Frances McDormand star in *Girlfight* director Karyn Kusama's sci-fi action film about an underground agent sent on a mission to kill the leader of a totalitarian regime in a world where most humans have been wiped out by disease.

**Forbidden Slovak Films from the Communist Era** A selection of four films that were originally banned from public exhibition in the former Czechoslovakia for promoting "aesthetics of ugliness." *Wild Lilies* (1972): Fri, Dec 2 (9 pm); *I Love, You Love* (1980): Sat, Dec 3 (9 pm); *The Ballad of Seven Hanged* (1968): Sun, Dec 4 (9 pm); *Pictures of the Old World* (1972): Mon, Dec 5 (9 pm); Read Brian Gibson's review on page 23. Zeidler Hall, the Citadel

**In the Mix** Usher, Emmanuelle Chriqui and Chazz Palminteri star in *Stealing Sinatra* director Ron Underwood's romantic comedy about a DJ who gets hired to protect a mobster's daughter, but complications arise when the two fall in love. Read Carolyn Nikodym's review on page 24.

**The Seductive Cinema of Isabelle Huppert** A selection of four films starring the French screen siren. *Loulou* (1980): Fri, Dec 2 (7 pm); *The Lacemaker* (1977): Sat, Dec 3 (7 pm); *La Cérémonie* (1995): Sun, Dec 4 (7 pm); *Sauve qui peut* (1980): Mon, Dec 5 (7 pm); Read Josef Braun's reviews on pages 23 & 24. Zeidler Hall, the Citadel

## FILM LISTINGS

FRI. DECEMBER 2-THU. DECEMBER 8, 2000

All showtimes are subject to change at any time. Please contact theatre for confirmation.

### CHABA THEATRE-JASPER

6084 Connaught Dr. Jasper, 852-4748

**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Fri Sat 5:30pm 8:30 Sat Sun 1:30 Sun-Thu 8:00  
**PRIME** (PG, coarse language, sexual content) Fri Sat 7:00 9:00 Sat Sun 1:30 Sun-Thu 8:00

### CITY CENTRE

1000-1010 Ave. St. James

**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) SR Dolby Digital Daily 1:00 3:15 6:30 9:45  
**WALK THE LINE** (PG, mature theme, not recommended for young children, DTS Digital) Daily 12:35 3:35 6:50 9:50  
**DERAILED** (14A, violence, coarse language throughout, DTS Digital) Daily 10:15  
**RENT** (PG, coarse language, mature themes, DTS Digital) Daily 12:20 3:40 6:45 9:55  
**PRIDE AND PREJUDICE** (G) SR Dolby Digital Daily 12:10 3:10 6:30 9:45  
**YOURS, MINE AND OURS** (G, DTS Digital) Daily 12:30 2:40 4:50 7:10 9:20  
**JUST FRIENDS** (14A, DTS Digital) Daily 1:00 3:50 7:30 10:10  
**THE ICE HARVEST** (18A, sexual content, violence, DTS Digital) Daily 1:10 4:00 7:40  
**CAKE** (14A, DTS Digital) Daily 12:40 2:50 5:00 7:20 10:00  
**AEON FLUX** (14A, Dolby Stereo Digital) Fri-Wed 12:50 3:30 7:00 9:30 (SR Dolby Digital) Thu 12:50 3:30 7:00 9:30

### CINEMA CITY-12 MOVIES 12

Cinema 12 3633-99 St. 463-5481

**NORTH COUNTRY** (14A, coarse language, mature themes) Sat Sun 10:55 Daily 1:35 4:20 7:10 9:40 Fri Sat late show 12:10  
**IN HER SHOES** (PG, mature themes, not recommended for children) Sat Sun 10:50 Daily 1:25 4:10 7:00 9:50 Fri Sat late show 12:25  
**THE FOG** (14A, frightening scenes) Sat Sun 11:40 Daily 2:10 4:45 7:35 10:05 Fri Sat late show 12:05  
**SERENITY** (14A, violence) Sat Sun 11:00 Daily 1:30 4:15 7:05 9:45 Fri Sat late show 12:15  
**FLIGHTPLAN** (PG, not recommended for young children) Sat Sun 11:10 Daily 2:05 4:55 7:25 10:15 Fri Sat late show 12:30  
**DOOM** (18A) Sat Sun 10:55 Daily 2:15 4:50 7:40 10:10 Fri Sat late show 12:30  
**THE WEATHER MAN** (18A, coarse sexual language, mature themes) Daily 6:55 9:30 Fri Sat late show 11:50  
**JUST LIKE HEAVEN** (PG) Sat Sun 11:30 Daily 1:40 4:00 7:20 9:35 Fri Sat late show 11:40  
**CORPSE BRIDE** (PG, may frighten young children) Sat Sun 11:25 Daily 2:00 4:30 7:15 9:25 Fri Sat late show 12:00  
**THE 40 YEAR-OLD VIRGIN** (18A, coarse language, sexual content) Sat Sun 11:05 Daily 1:45 4:05 7:15 9:55 Fri Sat late show 12:10  
**SKY HIGH** (G) Sat Sun 11:35 Daily 1:55 4:40  
**MARCH OF THE PENGUINS** (G) Sat Sun 11:20 Daily 1:25 4:25 7:10 9:20 Fri Sat late show 11:35  
**WEDDING CRASHERS** (14A, sexual content) Sat Sun 11:20 Daily 1:50 4:35 7:30 10:00 Fri Sat late show 12:20  
**MADAGASCAR** (G) Sat Sun 11:15 Daily 1:20 4:00

Movies 12 130 Ave. St. 472-9779

**NORTH COUNTRY** (14A, coarse language, mature themes) Sat Sun 10:55 Daily 1:30 4:10 7:05 9:40 Fri Sat late show 12:15  
**IN HER SHOES** (PG, mature themes, not recommended for children) Sat Sun 10:50 Daily 1:25 4:15 6:55 9:35 Fri Sat late show 12:05  
**THE FOG** (14A, frightening scenes) Sat Sun 11:00 Daily 1:50 4:55 7:35 10:05 Fri Sat late show 12:30  
**SERENITY** (14A, violence) Daily 4:45 7:30 10:00 Fri Sat late show 12:20  
**FLIGHTPLAN** (PG, not recommended for young children) Sat Sun 11:25 Daily 1:40 4:40 7:20 9:40 Fri Sat late show 12:00  
**THE WEATHER MAN** (18A, coarse sexual language, mature themes) Daily 7:35 10:05 Fri Sat late show 12:00  
**TWO FOR THE MONEY** (14A, coarse language throughout) Daily 4:20 9:30 Fri Sat late show 11:55  
**JUST LIKE HEAVEN** (PG) Sat Sun 11:35 Daily 2:00 7:00 9:30  
**DOOM** (18A) Sat Sun 10:55 Daily 2:15 4:50 7:40 10:10 Fri Sat late show 12:30  
**CORPSE BRIDE** (PG, may frighten young children) Sat Sun 11:25 Daily 2:00 4:30 7:15 9:25 Fri Sat late show 12:00  
**THE EXORCISM OF EMILY ROSE** (14A) Sat Sun 11:05 Daily 1:35 4:25 7:25 9:50 Fri Sat late show 12:10  
**THE 40 YEAR-OLD VIRGIN** (18A, coarse language, sexual content) Sat Sun 11:05 Daily 1:45 4:05 7:15 9:55 Fri Sat late show 12:20

**SKY HIGH** (G) Sat Sun 11:20 Daily 2:10 4:50  
**WEDDING CRASHERS** (14A, sexual content) Sat Sun 11:15 Daily 1:45 4:30 7:10 9:45 Fri Sat late show 12:10  
**MR. AND MRS. SMITH** (14A, violence) Sat Sun 11:25 Daily 4:45 7:20  
**MADAGASCAR** (G) Sat Sun 11:40 Daily 2:15

### CLAREVIEW

10101 Ave. St. James

**RENT** (PG, coarse language, mature themes) Fri-Sun 12:50 3:50 6:40 9:30 Mon-Thu 3:50 6:40 9:30  
**DERAILED** (14A, violence, coarse language throughout) Fri-Sun 1:30 4:10 7:20 Mon-Thu 4:10 7:20  
**THE ICE HARVEST** (18A, sexual content, violence) Daily 9:50  
**CHICKEN LITTLE** (G) Fri-Sun 12:20 2:30 5:00 7:05 9:00 Mon-Thu 5:00 7:05 9:00  
**JUST FRIENDS** (14A) Fri-Sun 2:00 4:40 7:40 10:00 Mon-Thu 4:40 7:40 10:00  
**IN THE MIX** (PG, violence) Fri-Sun 1:40 4:30 7:30 9:40 Mon-Thu 4:30 7:05 9:00  
**YOURS, MINE AND OURS** (G) Fri-Sun 12:30 2:40 4:50 7:00 9:10 Mon-Thu 4:50 7:00 9:10  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children, on 2 screens) Fri-Sun 12:10 1:00 3:15 4:15 6:30 8:00 9:35 Mon-Thu 4:15 6:30 8:00 9:35  
**WALK THE LINE** (PG, mature theme, not recommended for young children) Fri-Sun 12:40 4:00 6:50 9:45 Mon-Thu 4:00 6:50 9:45  
**AEON FLUX** (14A) Fri-Sun 1:50 4:20 7:10 9:20 Mon-Thu 4:20 7:10 9:20

### GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Drive, 418-0150

**AEON FLUX** (14A) Fri 4:10 7:15 9:30 Sat-Sun 12:10 4:10 7:15 9:30 Mon-Thu 7:15 9:30  
**YOURS, MINE AND OURS** (G) Fri 4:15 7:10 9:20 Sat-Sun 12:20 4:15 7:10 9:20 Mon-Thu 7:10 9:20  
**JUST FRIENDS** (14A) Fri 4:20 7:20 9:40 Sat-Sun 12:30 4:20 7:20 9:40 Mon-Thu 7:20 9:40  
**RENT** (PG, coarse language, mature themes) Fri 3:50 6:50 9:45 Sat-Sun 11:50 3:50 6:50 9:45 Mon-Thu 6:50 9:45  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children, no passes) Fri 3:30 4:30 6:30 7:30 8:45 10:00 Sat-Sun 11:30 12:15 12:45 3:00 3:30 4:30 6:30 7:30 8:45 10:00 Mon-Thu 6:30 7:30 8:45 10:00  
**WALK THE LINE** (PG, mature theme, not recommended for young children, no passes) Fri 3:40 6:40 9:50 Sat-Sun 11:40 3:40 6:40 9:50 Mon-Thu 8:40 9:50  
**DERAILED** (14A, violence, coarse language throughout) Fri-Sun 4:00 6:45 9:15 Mon-Thu 6:45 9:15  
**CHICKEN LITTLE** (G) Fri 3:45 7:00 9:10 Sat-Sun 11:45 1:45 3:45 7:00 9:10 Mon-Thu 7:00 9:10  
**ZATHURA** (PG, may frighten young children) Sat-Sun 12:00

### GARNEAU

8712-109 St. 433-0728

**WATER** (PG, mature themes, not recommended for children) Daily 7:00 9:20 Sat-Sun 2:00

### GATEWAY 8

2950 Calgary Trail, 438-5977

**WATER** (PG, mature themes, not recommended for children) Fri Mon-Thu 9:35 6:50 Sat-Sun 12:45 3:20 9:35 6:50  
**IN THE MIX** (PG, violence) Fri Mon-Thu 7:00 9:25 Sat-Sun 1:05 3:40 7:00 9:25  
**SHOPGIRL** (PG, sexual content, not recommended for children) Fri Mon-Thu 7:00 Sat 12:50 3:30 7:00 Sun 12:50 7:00  
**SAW II** (18A, gory scenes throughout, disturbing content) Fri Mon-Thu 7:15 9:45 Sat-Sun 1:10 4:10 7:15 9:45  
**PRIME** (PG, coarse language, sexual content) Fri Mon-Thu 9:30 6:45 Sat Sun 1:20 3:50 9:30 6:45  
**GET RICH OR DIE TRYIN'** (18A, coarse language, violence) Fri Mon-Thu 7:20 9:50 Sat Sun 1:30 4:00 7:20 9:50  
**DEEWANE HUYE PAAGAL** (PG, violence) Fri-Sat Mon-Thu 9:45 Sun 3:30 8:45  
**KISS KISS, BANG BANG** (14A, violence, coarse language) Sat-Sun 11:15 Daily 1:45 4:15 6:45 9:15  
**KYON KI** (PG, mature themes) Fri Mon-Thu 8:30 Sat Sun 1:00 4:20 8:30

### GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave., St. Albert

**CHICKEN LITTLE** (G) Sat Sun 11:00 Daily 1:00 3:00 5:00 7:00 9:00  
**YOURS, MINE AND OURS** (G) Sat Sun 11:00 Daily 1:00 3:00 5:00 7:00 9:00

**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 1:10 3:55 6:30 8:45  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Sat Sun 11:00 Daily 2:10 5:30 8:45

### LEOUE CINEMAS

4762-50 St. Leduc, 388-2728

Date of issue only: Thu. December 1.

**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 7:00 9:35 Fri Sat Sun Mon 1:05 3:10  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 Sat Sun 1:10 3:40  
**CHICKEN LITTLE** (G) Daily 7:10 9:00 Fri Sat Sun Mon 1:10 3:10  
**YOURS, MINE AND OURS** (G) Daily 7:10 9:10 Fri Sat Sun Mon 1:05 3:15

### MAGIC LANTERN CINEMA - CAMROSE

1000-1010 Ave. St. James

**AEON FLUX** (14A) Daily 6:55 9:05 Sat Sun 2:05  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 Sat Sun 1:50  
**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 6:45 9:15 Sat Sun 1:55  
**YOURS, MINE AND OURS** (G) Daily 7:00 9:10 Sat Sun 1:55  
**RENT** (PG, mature themes) Daily 6:50 9:20 Sat Sun 2:00

### MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:00 Sat Sun 12:00 3:00

### METRO CINEMA

9628-101A Ave. Citadel Theatre, 425-9212

**LOULOU** (18A) Fri 7:00  
**WILD LILIES** (STC) Fri 9:00  
**I LOVE, YOU LOVE** (STC) Sat 9:00  
**LA CÉRÉMONIE** (STC) Sun 7:00  
**THE BALLAD OF SEVEN HANGED** (STC) Sun 9:00  
**SAUVE QUI PEUT (LA VIE)** (STC) Mon 7:00  
**PICTURES OF THE OLD WORLD** (STC) Mon 9:00

### NEW WEST MALL 8

8882 170 St. 424-1889

**SERENITY** (14A, violence) Fri-Sun 2:00 4:30 7:00 9:30 Mon-Thu 7:10 9:40  
**CORPSE BRIDE** (PG, may frighten young children) Fri-Sun 2:30 4:45 6:40 8:50 Mon-Thu 6:40 8:50  
**FLIGHTPLAN** (PG, not recommended for young children) Fri-Sun 1:50 4:20 7:20 9:45 Mon-Thu 7:20 9:45  
**JUST LIKE HEAVEN** (PG) Fri-Sun 2:20 4:40 7:30 9:30 Mon-Thu 7:30 9:30  
**TWO FOR THE MONEY** (14A, coarse language throughout) Fri-Sun 1:30 4:00 6:30 9:10 Mon-Thu 6:30 9:10  
**THE 40 YEAR-OLD VIRGIN** (18A, coarse language, sexual content) Fri-Sun 1:35 4:10 7:00 9:35 Mon-Thu 7:00 9:35  
**WEDDING CRASHERS** (14A, sexual content) Fri-Sun 1:40 4:15 6:50 9:20 Mon-Thu 6:50 9:20  
**THE FOG** (14A, frightening scenes) 9:00 Mon-Thu 6:45 9:15

### NORTH EDMONTON CINEMAS

14231 137th Avenue, 780-732-2220

**AEON FLUX** (14A) Daily 1:00 3:10 5:20 8:00 1  
**CAKE** (14A) Daily 1:10 3:20 5:30 8:10 1  
**JUST FRIENDS** (14A) Daily 12:5  
**THE ICE HARVEST** (18A, sexual content, violence) 2:10 5:10 8:10 10:20  
**YOURS, MINE AND OURS** (G) Daily 12:25 2:40 5:00 7:20 9:40  
**RENT** (PG, coarse language, mature themes) Daily 1:40 4:15 7:10 10:10  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**CHICKEN LITTLE** (G) Daily 7:30 8:30 9:30 10:00

### PRINCESS

1000-1010 Ave. St. James

**GOOD NIGHT AND GOOD LUCK** (PG) Sat-Sun 2:30  
**KISS KISS BANG BANG** (14A, violence, coarse language throughout) Daily 7:10 9:10 Sat Sun 1:10 3:10

### SILVERCITY WEM

1000-1010 Ave. St. James

**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**WALK THE LINE** (PG, mature theme, not recommended for young children, no passes) Daily 7:30 8:30 9:30 10:00  
**AEON FLUX** (14A) Daily 1:30 4:30 7:30 10:30  
**PRIDE AND PREJUDICE** (G) Daily 12:10 3:10 6:10 9:10  
**YOURS, MINE AND OURS** (G) Daily 12:10 3:10 6:10 9:10  
**JUST FRIENDS** (14A) Daily 12:10 3:10 6:10 9:10  
**CHICKEN LITTLE** (G) Daily 12:10 3:10 6:10 9:10  
**RENT** (PG, mature themes) Daily 6:50 9:20 Sat Sun 2:00  
**THE ICE HARVEST** (18A, sexual content, violence) Daily 1:45 4:20 7:50 10:20  
**DERAILED** (14A, violence, coarse language throughout) Fri-Tue Thu 12:55 4:15 7:45 10:15

### SOUTH EDMONTON COMMON

1525-99 St. 436-5585

**AEON FLUX** (14A) Daily 12:45 3:15 6:15 9:15  
**CAKE** (14A) Daily 1:30 4:30 7:30 10:30  
**THE ICE HARVEST** (18A, sexual content, violence) Daily 1:45 4:20 7:50 10:20  
**YOURS, MINE AND OURS** (G) Daily 12:10 2:40 5:40 8:40 10:40  
**JUST FRIENDS** (14A) Daily 12:15 2:40 5:00 7:40  
**RENT** (PG, mature themes) Daily 6:50 9:20 Sat Sun 2:00  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**WALK THE LINE** (PG, mature theme, not recommended for young children, no passes) Daily 7:30 8:30 9:30 10:00  
**ZATHURA** (PG, may frighten young children) Daily 7:30 8:30 9:30 10:00  
**PRIDE AND PREJUDICE** (G) Daily 12:20 3:20 6:40 9:40  
**CHICKEN LITTLE** (G) Daily 12:20 3:20 6:40 9:40  
**JARHEAD** (G) Daily 12:20 3:20 6:40 9:40

### WESTMOUNT CENTRE

111 Ave. Great Rd. 455-8726

**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**RENT** (PG, mature themes) Daily 6:50 9:20 Sat Sun 2:00  
**YOURS, MINE AND OURS** (G) Daily 12:10 3:10 6:10 9:10  
**CHICKEN LITTLE** (G) Daily 12:10 3:10 6:10 9:10

### WETASKIWIN CINEMAS

(1) 780-352-3922

Date of issue only: Thu. December 1.  
**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**HARRY POTTER AND THE GOBLET OF FIRE** (PG, frightening scenes, not recommended for young children) Daily 7:30 8:30 9:30 10:00  
**CHICKEN LITTLE** (G) Daily 7:30 8:30 9:30 10:00  
**YOURS, MINE AND OURS** (G) Daily 7:10 9:10 Fri Sat Mon 1:05 3:15



VELVET UNDERGROUND  
10030.102 ST  
info:428.STAR

FRI DEC 2ND  
in the Starlite Room • 18+  
in the Velvet Underground • 18+

FACE FIRST  
WITH VICTORY

anamnesis  
with  
seven devil fix

SAT DEC 3RD  
in the Velvet Underground • 18+

TECHNO  
ALL THE WAY  
trypmen, neal k  
and david stone

MON DEC 5TH  
in the Starlite Room • 18+

CARIBOU  
with faunts

FRI DEC 9TH

MOKA ONLY  
from SWOLLEN MEMBERS  
with very special guest  
sweatshop imitations  
DIRTY CIRCUS

A tribute to DIMEBAG DARRELL  
THIRD TIME HARM, SITIN IDOL  
and THE ORDER OF CHAOS

SAT DEC 10TH  
in the Starlite Room • 18+

CLUTCH  
with WILLIAM  
ELLIOTT WHITMORE

Stomp  
with gorhp

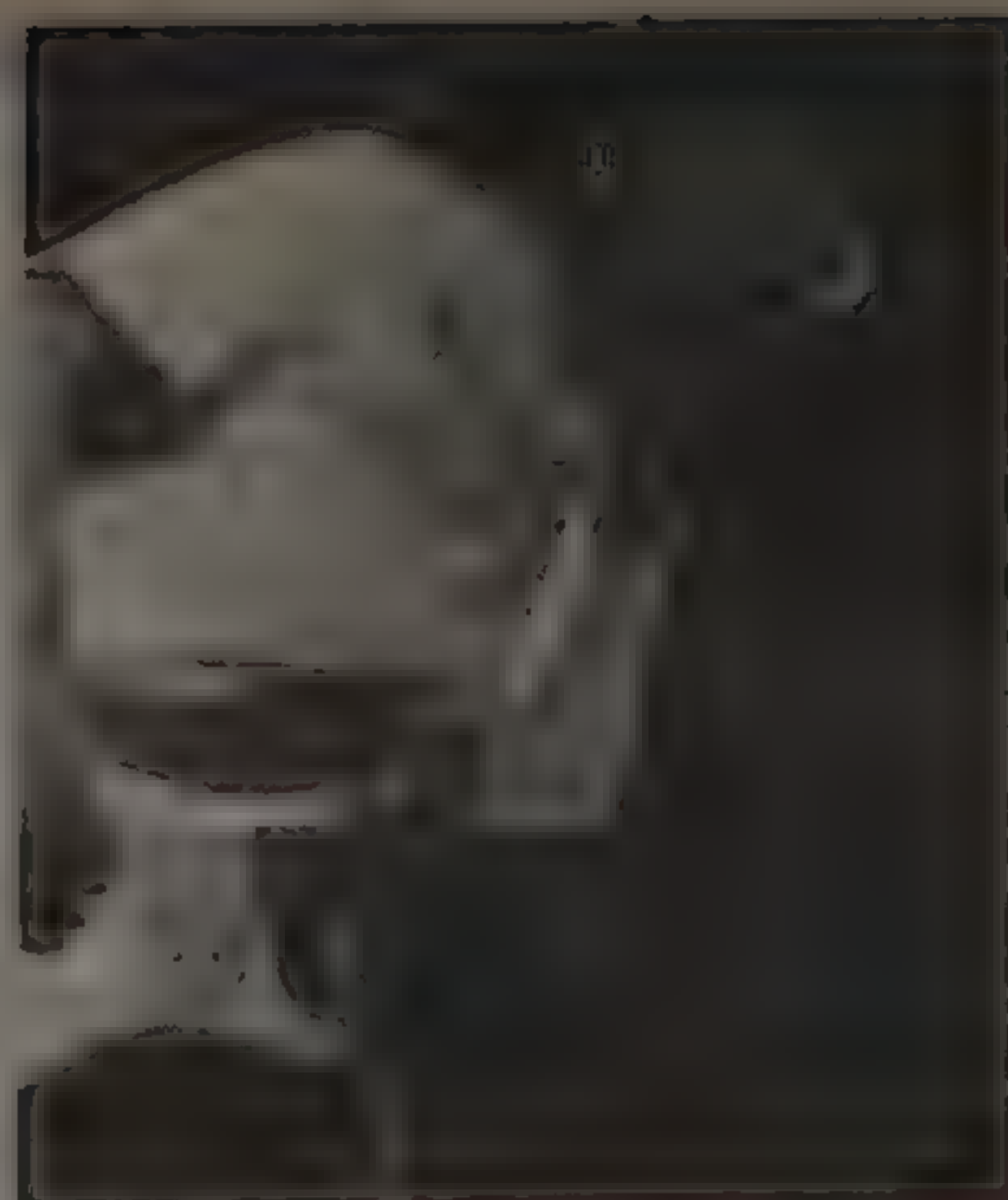
SAT DEC 31ST  
in the Starlite Room • 18+

SHOUT OUT OUT  
DIEZCHE U  
Reuben Wu  
DOORS 1PM

WILSON DAY  
cherry

10030.102 ST  
info:428.STAR  
STARLITEROOM.CA

the  
Starlite  
room



# From here to oblivion

It's been a quarter of a century, but Victoria's Nomeansno aren't done rocking yet

By CHRIS BOUTET

Make no mistake about it, Nomeansno has been around for a long time. Like, a surprisingly long time, as in if you had bought a dog when brothers John and Rob Wright first started playing hall shows in their hometown of Victoria, B.C., that dog would be dead be now. And not just dead; really, that dog could have died, been cloned by crooked veterinarians, led yet another full and happy life, and died again in the now coming on 25 years that the venerable city fathers of Canadian punk have been pounding out their unique brand of thunderously emotional rock on stages across North America and Europe. But unlike so many other aging groups who become convinced that longevity equals irrelevance in a music market that seemingly values youth above all other things, Nomeansno makes no bones about their tenure.

"Yeah, it's too late for us to start saying, 'no, no, we're still fresh and new!'," exclaims bassist and frontman Rob Wright with a raspy laugh over the phone from his home in Victoria. "We're not still fresh and new; we're old as the hills and twice as dusty. But we still have a lot of fun doing it."

Wright has just finished watching the Mr. Show movie, *Run Ronnie Run*, on TV with the fam ("Eh. The funny parts are funny, I guess," he shrugs. "But there aren't too many of those.") when we speak; for Wright, it's one of those peaceful moments that used to be so rare back when he, along with John on drums and Andy Kerr on guitar, was cranking out crazy, angular, bass-driven punk and touring the world in support of now-classic albums like *Sex Mad*, *Small Parts Isolated and Destroyed*, and the group's seminal work, 1989's punk masterpiece *Wrong*. Eventually, Kerr left the band

and moved to Holland, leaving John and Rob to release 1993's *Why Do They Call Me Mr. Happy?* on their lonesome before they were joined by current guitarist and longtime friend Tom Holliston for 1995's almost poppy *The Worldhood of the World (As Such)*. From there, Nomeansno have gone on to release two more full-lengths and a best-of compilation, *The People's Choice*, all the while juggling countless sideprojects, among them Ramones-infused hockey punks the Hanson Brothers.

FOR FANS OF THE BAND, it's been a long and illustrious career that has left in its wake a sparkling résumé. Still, Wright says he can't help but look back and feel a little, well, obscure. "You know, I don't really know how people will look back on us; I actually thought we should have called our compilation album 25

## PREVIEW PUNK

*Years of Nomeansno: From Obscurity to Oblivion*," he cackles. "But you never know what people are going to latch on to in 20 years, and that's really not my problem. My concern with music—and I think this was always our major concern, which is probably why the band lasted so long—is that it's about people standing on stage, playing music that provides an emotional lynchpin to the audience and the community around them. That's what music is for; that's what it has done since people first crowded around fires and beat on drums and sang together."

Not that he remembers that far back, of course. But still, such a lengthy career has given Wright *et al* a certain something that so many bands today lack: perspective, particularly when it comes to the way the industry works. "Back when we first started out, the goal was basically have no goal; our plans reached maybe six months at the most back then," says Wright. "You have to remember, when we started back in the late '70s and early '80s, the kind of music we were playing was absolutely commercially dead: you could never expect to get signed to a big record company or tour around the world or anything like that. So

we never worried about the commercialization of the band because for one, we weren't into that, and two, it wouldn't have happened even if we tried."

"And lo and behold, by not reaching for that brass ring, we've managed after 25 years to have a career and buy houses and minivans." He laughs. "My mother still can't believe I made a living doing this stuff."

WITH NOMEANSNO HEADING into the studio in January to begin work on their 10th full-length album, to be released on Mike Patton's Ipecac Records imprint, that living-making will hopefully continue. But when asked how he feels about the way the music industry operates today, Wright lets out a sigh. "It's bleak, I can tell you that," he says. "I don't envy groups who are just starting out in this environment. Downloading is great and everything, but there doesn't really seem to be any other avenue other than the commercial one for those who hope to make a living doing this. And when your only option is to try and get signed by a company that's only interested in selling little plastic discs and they don't care what's on them so long as they're selling a lot, well, it's bleak."

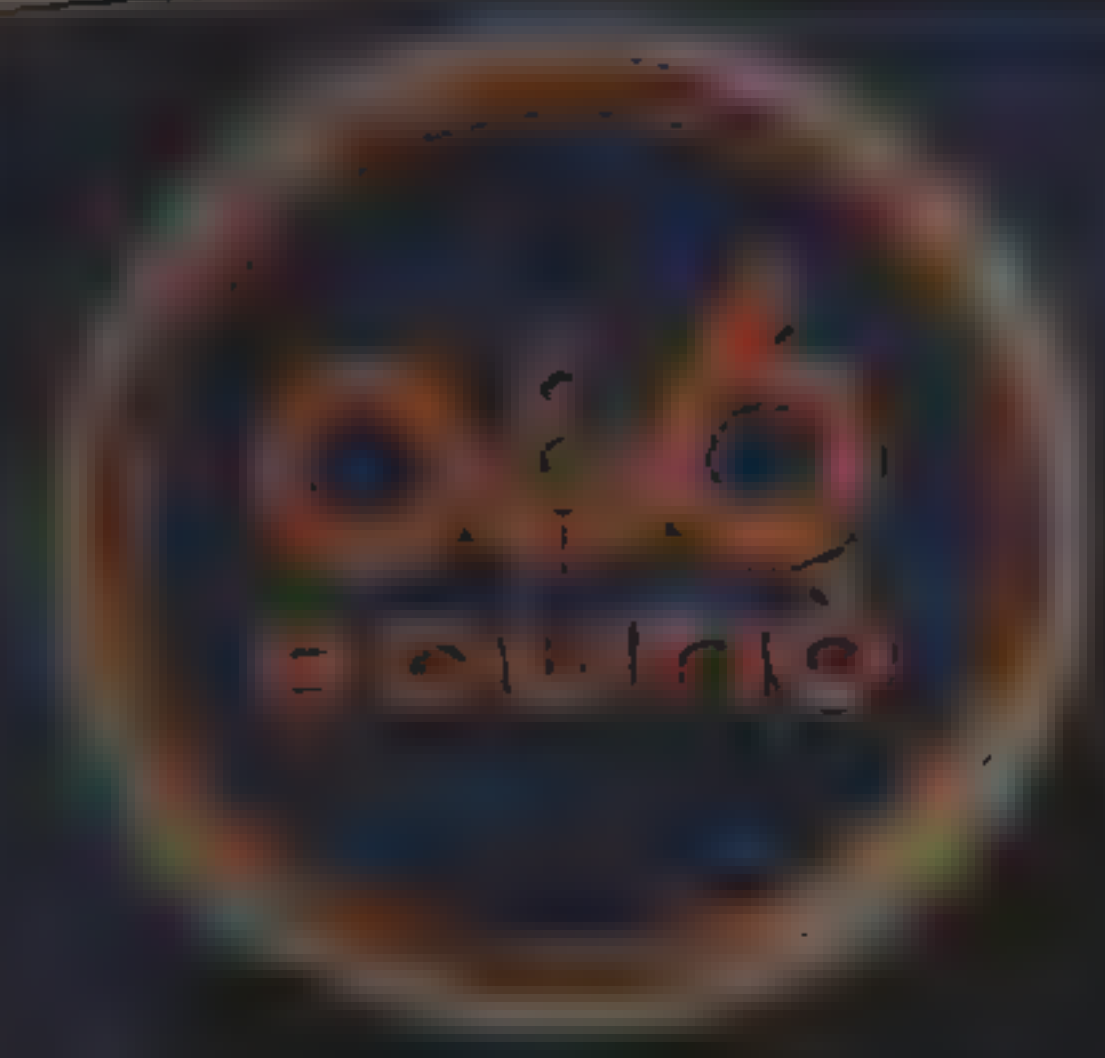
So what sort of advice does an old music warhorse have to impart to the younger generation? "If you're not buying into a whole consumer fantasy of what you want to be and what you want to do and you keep things down to earth, you'll get down-to-earth rewards," says Wright. "We've spent out whole career doing what we want and getting paid for it, and it's been great—which is not to say it wouldn't have been nice if the band was more popular, but in the end, that spoils as many bands as it helps, so maybe that's a blessing."

"Basically, more bands should learn to ignore the music industry," he concludes. "When the cool A&R guy comes up dressed in his jeans and saying he just wants to 'help the band,' get him real drunk and throw him off a bridge." He cackles again. "Get him stiff and shoot him! You can quote me on that." ☺

NOMEANSNO

With *The Frosted Tipz* and Tolan McNeil  
• Sidetrack Café • Fri, Dec 2 (8 pm)





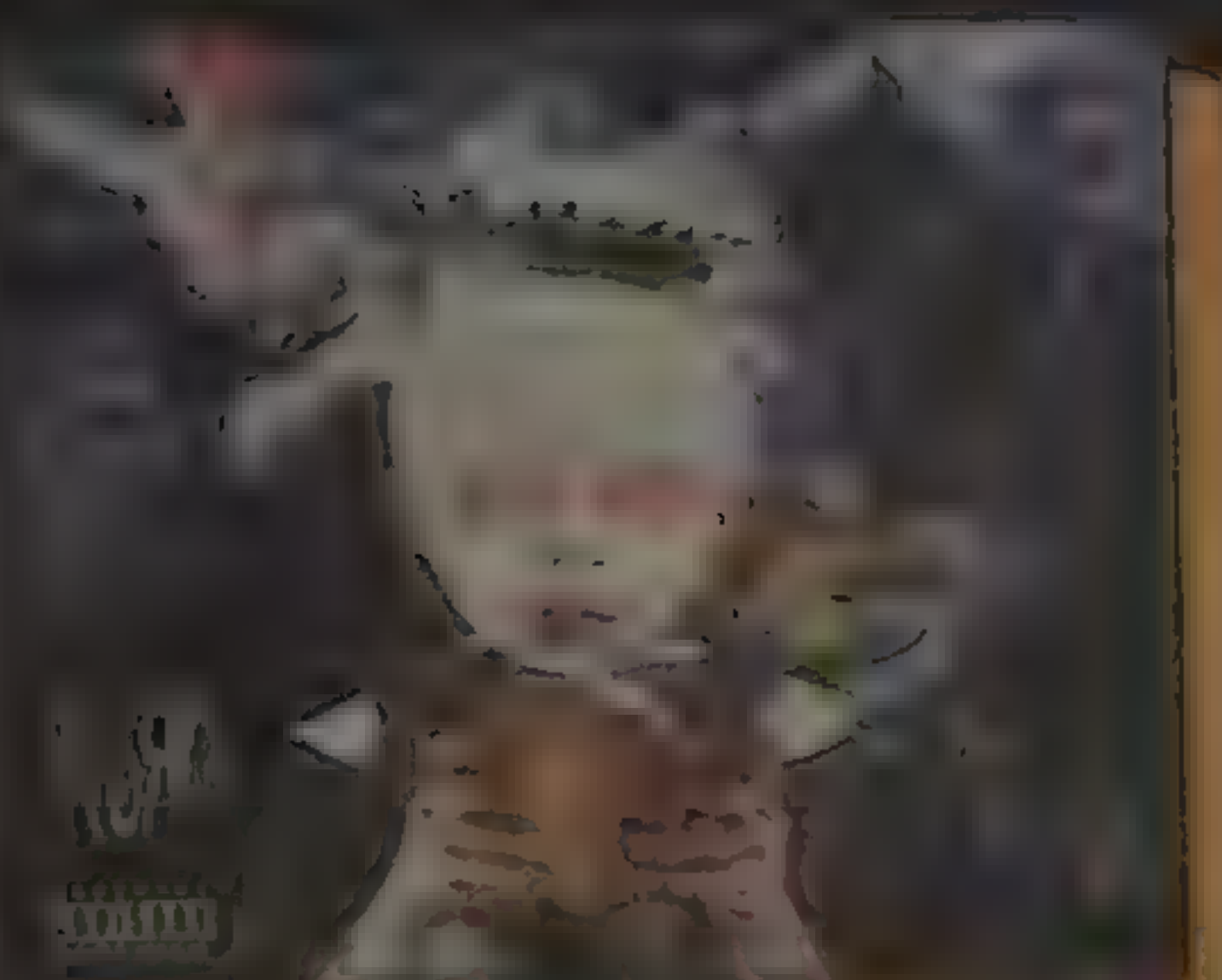
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# PROZZAK

PROZZAK's Simon and Milo are back with their brand new album featuring the first single "When I Think Of You"



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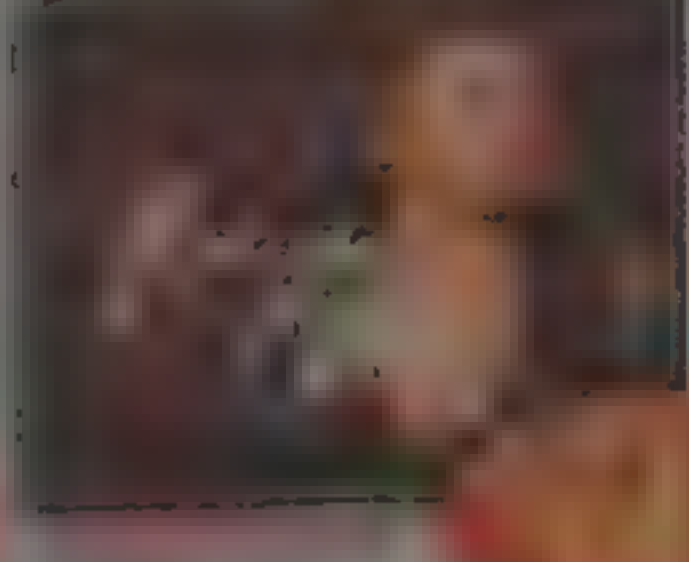
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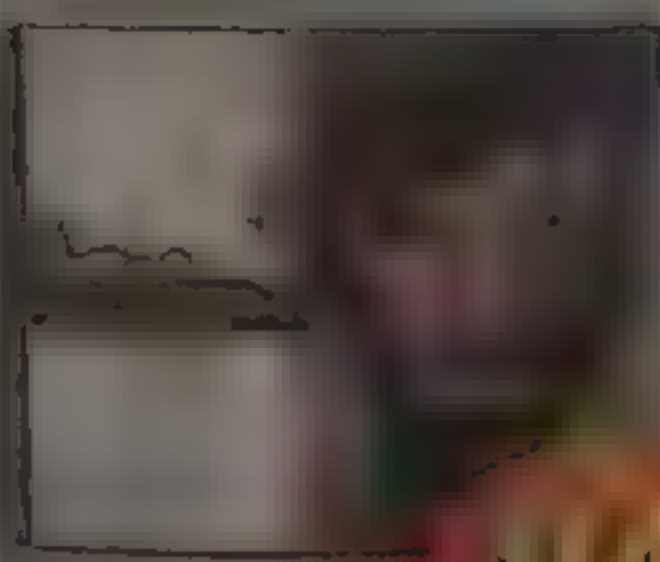


Great American Songbook IV



Mekia O'Neil

Millions of music lovers watched as INXS mounted a televised search for their new lead singer on the show Rock Star: INXS, featuring new and long-time fans. The culmination came when Canadian J.D. Fortune became the new lead singer.



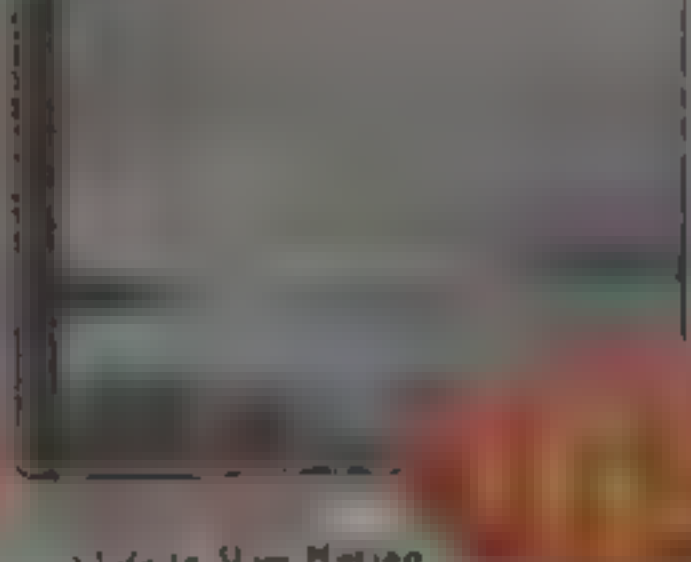
Breakaway



You Could Have It So Much Better

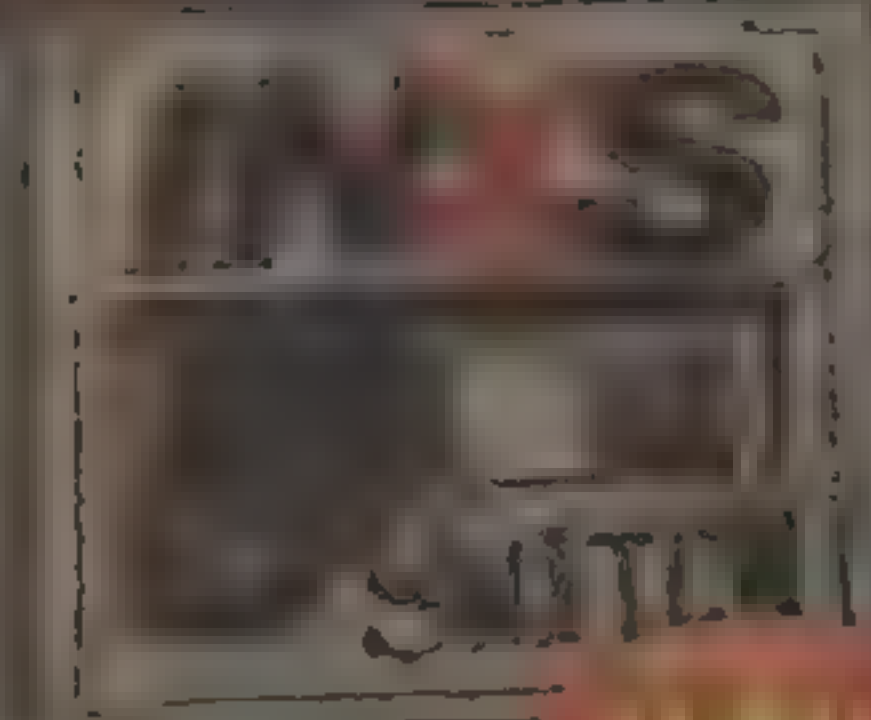


Kings Paper



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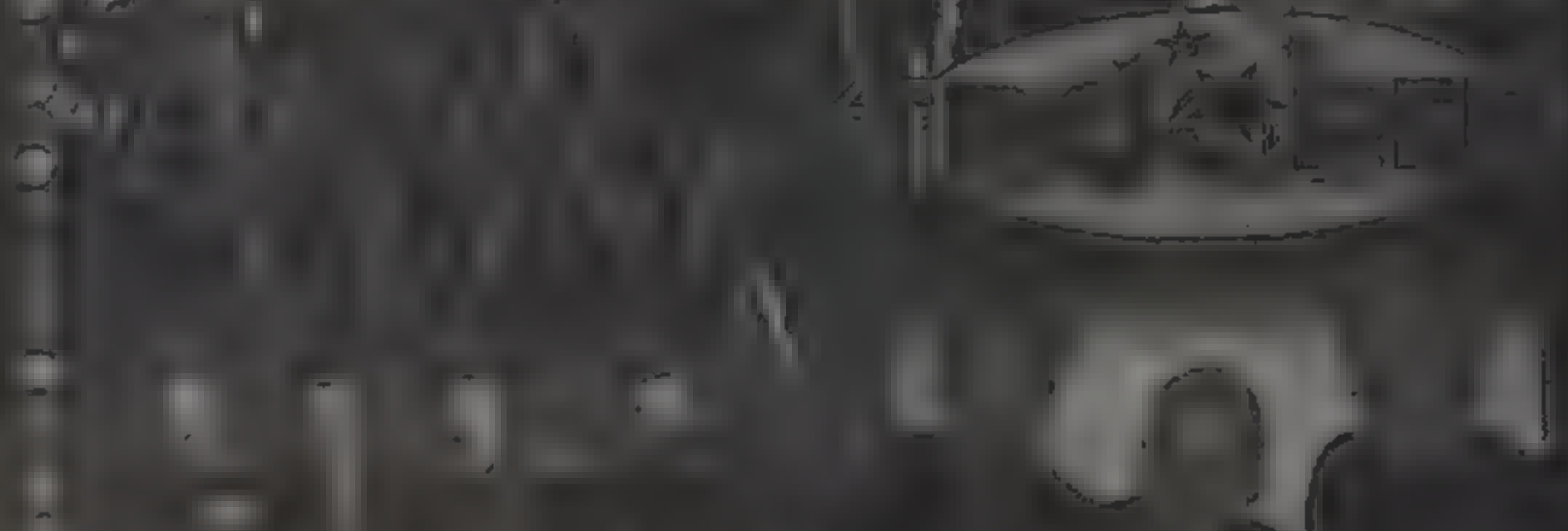
ALL AGES LICENSED  
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## MUSIC



## music notes

BY ROSS MOROZ

**Radioforhelp • With Valentene, Except My Life, Veil Maker and Circles And Squares • Concordia Theatre • Sat, Dec 3 • all ages** Listeners curious enough to visit the website of Sherwood Park-based emo band Radioforhelp may be left with the impression that the suburban neopunks are wildly successful up-and-comers—or, at least, that they aspire to be. The Vans Warped Tour logo is displayed prominently (they are currently participating in some kind of competition to be added to the touring festival's bill); messages from the band announcing the recording of a new single read like they were taken directly out of a press release issued from the head office of Sony BMG ("We're letting you download it for FREE," the post gushes. "It's just our way of saying thank you for being such great fans!"); and the "gallery" section includes dozens of professional photos of the band's members looking tough but vulnerable, sporting haircuts each more face-obscuring than the last. But really now: this is some kind of fortuitous coincidence, right? I mean, it's not like Radioforhelp have consciously and deliberately marketed themselves, have they? Guys in small local bands who still live with their parents aren't this slick and calculating, are they?

"I know it's not what you're supposed to say," apologizes Radioforhelp frontman Mike Erickson, "but, yeah, we want to go far with this, so of course we're working really hard to get people to come to our shows or to get our songs on the radio or get noticed by record labels or that kind of thing. I

don't think there's any band that doesn't secretly want that kind of success, but I know that it's not exactly cool to admit that in an interview."

He's right—although one can't help but admire his honesty. In a scene where even the most emotastic emo bands that ever emoed get all uppity when someone (say, a cut-rate music journalist, for example) dares suggest that they may have a touch of emo in their music, Radioforhelp are unabashed about their propensity for writing songs with poppy guitar hooks and melodic vocal lines, even billing themselves as a "emo/punk/rock" band in their promotional material (also, backtracking a bit: they have "promotional material"?).

"We're definitely an 'emo' band," Erickson confirms, adding a small caveat. "Really, though, I think all music is 'emo.' Emo just means emotional, and I think all music—all good music, anyways—is about emotions."

Also, it's not like Erickson really lives the most stereotypically emo lifestyle, either. This is a guy who currently works as a personal trainer (!), grew up playing a pretty high level of minor hockey (!!) and once had a six-month gig singing in an Edmonton Opera production of *Carmen* (?). "I really love punk rock, and have since I was 16," he explains. "But, yeah, everything about me is completely opposite to what people think punk is."

This is true, even though Erickson does have the advantage of not really looking like a jock or an opera singer—truth be told, he sort of resembles the oft-derided prince of modern emo, Dashboard Confessional's Chris Carrabba.

"It's funny you should say that—he's actually my hero," Erickson confesses. "I flew to Florida just to see him one time. How emo is that?"

**The Kegels • With Self Rule, Except My Life and Chick Maggot • Queen Alexandra Hall • Fri, Dec 2 • all ages** While this publication does contain a fairly extensive classifieds section, *Vue Weekly* does not fea-

ture a "musicians needed/musicians available" category in its want ads. That, ahem, *other* paper does, though, and every week Edmontonians are treated to column inch after column inch of "Bass player wanted for hard rock band. Must be solid!" and "Players needed for working punk band. No posers!" (and, yes, those are right out of last week's issue). Hilarious, sure, but *Music Notes* kind of assumed the vast majority of these advertisements (many of which seem to have been running every week for as long as the publication has been in existence) never amounted to anything even remotely resembling a gigging band—that is, until we stumbled across fledgling local punk act the Kegels.

"I put one of those 'looking for musicians' ads in *See* magazine," guitarist Mike Kegel explains, "and pretty soon I got a call from the guy who ended up being our drummer and the guy who ended up being our bassist, and he knew this guy who ended up as our guitarist."

The other Kegels—drummer Jay, bassist Phil and guitarist Kevin, all ostensibly "Kegels" as well—are all good Edmonton boys, but our hero Mike Kegel just recently moved to our fair city from the gritty, pulp-mill dominated mountain town of Hinton (he used an advertisement to solicit band members mostly because he didn't really know anyone here in the big city). Hinton, as regular *Music Notes* readers may know, has a curious tendency to produce hard-rocking party-punk bands—local stalwarts the Brewkowskis and the Blame-Its come to mind—a phenomenon upon which Kegel happily sheds some light.

"Hinton's a pretty gritty town," he says. "There's a lot of industry in Hinton and not much else, and that breeds a lot of people looking for something to do to entertain themselves, and outside of going to bars or doing drugs all you could really do to keep from getting bored was playing guitar."

"We actually used to have this place we called the 'Slanty Shanty,'" he continues. "It was basically just an

## Havana Club

# KING RING NANCY

SATURDAY DEC 3

TIX \$7 AT DOOR

HAPPY HOUR  
4-6PM DAILY

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andoned trailer—we all used to go  
y there and party there, and I think  
et helped them have a pretty  
ong scene there for a while.”  
Actually sounds kind of cool, in a  
e '90s/small town/post-grunge sort  
way, although the question  
ains: what does any of this have to  
with Kegels?  
“We actually have a few different  
definitions for them name,” Kegel  
eadpans. “For instance, a ‘kegel’ is a  
half-kangaroo, half-eagle—it’s pretty  
uch my favorite animal.”  
Yeah, everyone else loved  
apoleon Dynamite, too, Mike, but  
ne on: do you really like doing  
gels (they’re sex-muscle exercises,  
r those of you whose parents were  
s straight to let you participate in  
ed in junior high) enough to name  
ur band after them?  
“I try to do as many as I can—I  
ean, it’s good to say in shape. I hear  
re supposed to do 500 a day, but  
s easy, because they’re pretty versa-  
le things. “That’s what great  
out them—you can do them at  
ork or waiting for the bus or whatever.  
I’m actually doing them right now.”

**Chico Run • With the Cape**  
• **Sidetrack Café • Wed, Dec**  
**(8 pm)** The last time *Music Notes*  
poke with Victoria’s Run Chico Run,  
ulti-instrumentalists Thomas Shields  
d Matt Skillings were touring the  
untry in support of their surprisingly  
successful debut, *Shashbo*. Now, after  
pending the summer hunkered down  
n their home studio and Vancouver’s  
e Hive, the post-modern noise rock  
o are beginning to play their first  
ows in advance of their upcoming  
-yet-untitled followup, an album that  
s apparently a bit of a departure from  
the band’s previous effort.  
“I think it’s definitely a little more  
pbeat,” says Shields. “I don’t want to  
y it’s more danceable, because people  
ill probably not dance and just contin-  
ue to stand there looking confused, but  
definitely has those elements.”  
According to Shields, it was the  
-lentless touring that followed the



release of *Shashbo* that helped to  
cause this shift to a more hip-shaking  
style for the Chicos. “I think after all  
the touring we did for our last album  
we realized that we only had a couple  
of fast songs we could rock out to live,  
and it’s a lot more fun to play songs  
like that live, so we tried to have a lot  
more of those,” Shields explains, not-  
ing how the band’s newfound access  
to higher calibre recording gear also  
influenced the recording process.  
“We recorded the last one with real-  
ly cheap mics and really bad gear—we  
did a tremendous amount of monkey-  
ing around to make it sound good,” he  
recalls. “This time we got to use really  
good equipment and even got to lay  
down a lot of tracks in a real studio.”

Of course, as a duo, anything com-  
plicated that happens in the studio  
becomes even harder to replicate live,  
but Shields remains unworried—  
according to him, the new material is,  
if anything, even a little easier to pull  
off on stage.  
“All lot of the songs on the last  
album are really hard to play live, so  
you end up concentrating more than  
you are rocking out. On this new  
album, though, there’s a bunch that I  
wrote that were written with the idea  
in mind that we’d have to play them  
live,” he enthuses. “Most of the songs  
on the last album were so hard to play  
live, but some of the songs on this  
album will be like shooting cows in a  
barrel—or fish, even.”

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down a lot of tracks in a real studio.”

**NEW CITY**

**Thurs. Dec 1**  
**The Daggers**  
Cranston Foundation  
Hip City Blues Combo

**Sat Dec 2**

**MUSCLE AND HATE**  
a tribute to  
**NITZER EBB**  
CD LISTENING PARTY

MUSCLE AND HATE  
A TRIBUTE TO  
NITZER EBB

**SUNDAY DECEMBER 18TH**  
**WEDNESDAY NIGHT HEROES**  
**THE KASUALS**  
**GENERATION CONDEMNED**  
**YOUTH UNIT**  
**CITY STREETS**  
**ALL AGES**

**THURS.**  
**DEC 15**  
**THE KASUALS**  
**NO MINORS**  
**SHOW**  
**BLAME-IT'S**  
**PIND**

Friday December 23rd  
the return of:  
**SATAN CLAUS**  
Customer appreciation  
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**THE GREAT ESCAPE**

**DECEMBER 3, 9 & 10**  
**HIDDEN FACES**

**DECEMBER 16 & 17**  
**THE NAUGHTY DIVAS**

**NEW YEARS EVE WITH JERRY JERRY**  
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**OPEN STAGE SUNDAYS WITH WILLIE JAMES & CRAWDAD**

**KARAOKE WITH NIGHT SAID TO • TUESDAYS 9:30PM**

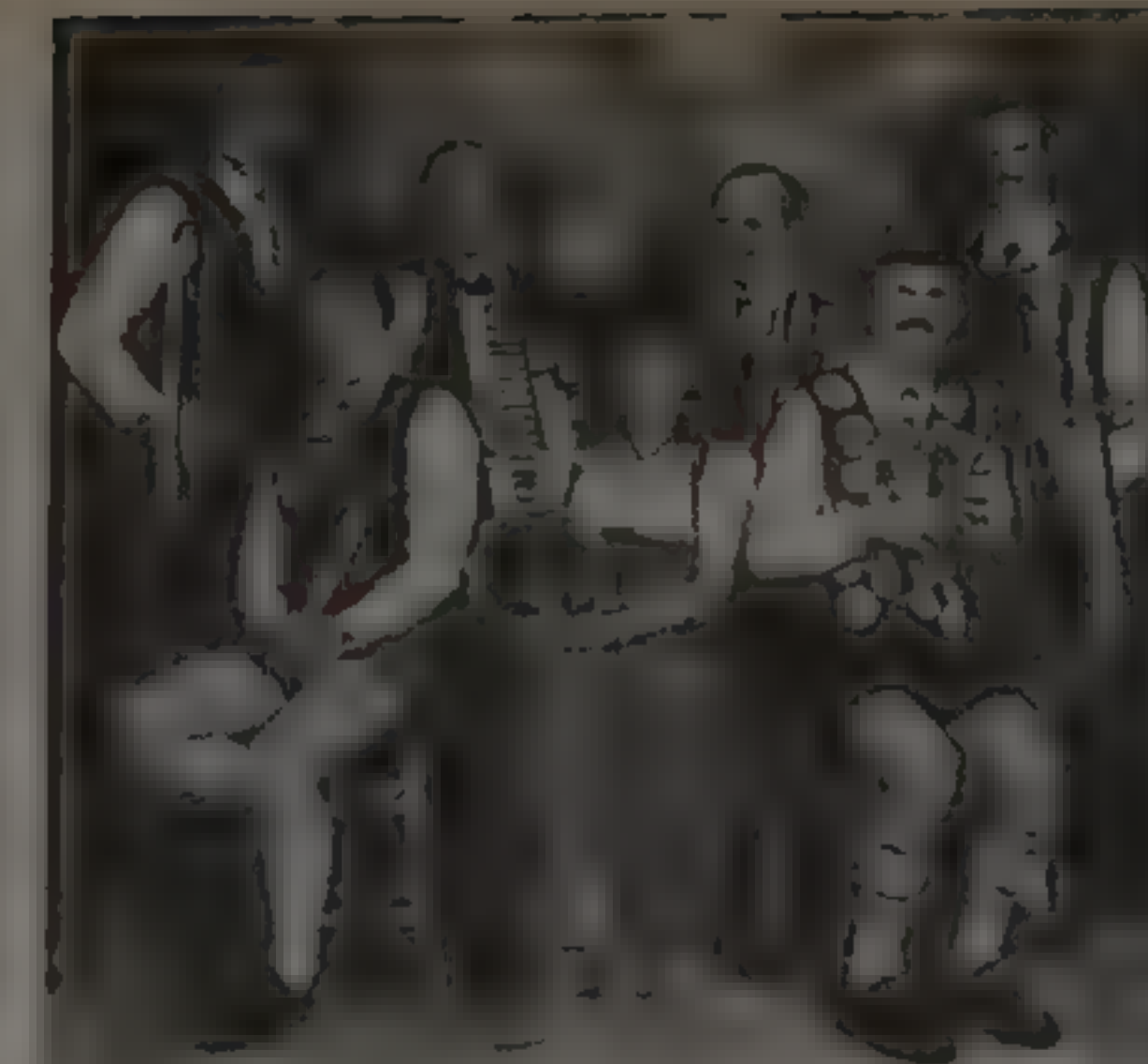
**STUDENT NIGHT W/ DJ COIN THURSDAY NIGHTS C25 \$59.75 WITH STUDENT ID**

**C25 WINGS TUESDAY, WEDNESDAY, THURSDAY & SATURDAY NIGHTS 7PM-MIDNIGHT**



# 91. THE BOUNCE 36

- 1 - CHRIS BROWN - RUN IT
- 2 - SHAWN DESMAN - MAN IN ME
- 3 - MADONNA - HUNG UP
- 4 - PRETTY RICKY - YOUR BODY
- 5 - CARL HENRY - I WISH
- 6 - JELLESTONE/ NELLY FURTADO - FRIENDAMINE
- 7 - KANYE WEST/ ADAM LEVINE - HEARD EM SAY
- 8 - MARIAH CAREY - DON'T FORGET ABOUT US
- 9 - SEAN PAUL - WE BE BURNIN'
- 10 - KANYE WEST/ JAMIE FOXX - GOLD DIGGER
- 11 - RIHANNA - IF IT'S LOVIN' THAT YOU WANT
- 12 - ROSETTE - CRUSHED
- 13 - GWEN STEFANI - LUXURIOUS
- 14 - KREESHA TURNER - BOUNCE WITH ME
- 15 - BLACK EYED PEAS - MY HUMPS
- 16 - THE SHOW- WATCHIN' ME
- 17 - T-PAIN - I'M SPRUNG
- 18 - MASSARI - REAL LOVE
- 19 - THE PUSSYCAT DOLLS - STICKWITCHU
- 20 - BOW WOW/ CIARA - LIKE YOU
- 21 - BEYONCE/ SLIM THUG - CHECK ON IT
- 22 - SHAKIRA - DON'T BOTHER
- 23 - JULY BLACK - 5X LOVE
- 24 - 50 CENT - WINDOW SHOPPER
- 25 - GORILLAZ - FEEL GOOD INC.
- 26 - EMINEM - WHEN I'M GONE
- 27 - K'NAAN - IF RAP GETS JEALOUS
- 28 - JAMIE FOXX/ LUDACRIS - UNPREDICTABLE
- 29 - AKON/ YOUNG JEEZY - SOUL SURVIVOR
- 30 - KARDINAL OFFISHALL - EVERYDAY RUDE BWOY
- 31 - KELLY CLARKSON - BECAUSE OF YOU (REMIX)
- 32 - KMC/ BEENIE MAN/ MASSARI - SOUL ON FIRE
- 33 - JEFF HENDRICK - I JUST WANNA DANCE
- 34 - ANDREA LEWIS - FOREVER EVER
- 35 - TWISTA/ TREY SONGZ - GIRL TONITE
- 36 - BLACK EYED PEAS - PUMP IT



# MUSIC WEEKLY

## YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail to [Glenys@vuwweekly.com](mailto:Glenys@vuwweekly.com) Deadline is Friday at 3pm

### THU LIVE MUSIC

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BACKDRAUGHT PUB** Open stage

**BLUE CHAIR CAFÉ** Steve Palmer (CD release celebration); 7pm, donations

**CEILI'S** Screech; 9pm

**EMMY'S FREE SAMMY PUB** Open stage hosted by Alberta Crude; 6-10pm

**DUSTER'S PUB** Jam hosted by F. J. J.

**FOUR ROOMS** Harpe Jazz; \$5

**GRINDER** Thursday jam night

**JAMMERS PUB** Thursday open jam; 7-11pm

**J AND R BAR AND GRILL** Open stage with The Poster Boys (pop/rock/blues); 8-10pm

**JULIAN'S PIANO BAR** Graham's Twisted Jazz Standards; 7:30-10:30pm

**METRO CLUB AND BILLIARDS** Latin music, jam and dancing 8pm

**NEXT** Open stage with Nick Zyla every Thu

**NEW CITY LIKWID LOUNGE** The Daggers (punk rock 'n' roll), Cranston Foundation, Hip City Blues Combo

**RED'S** A Change of Pace, Agent Sparks, Confession, Greedy Estates, My American Heart, Marble Engine; all ages licensed event

**SIDETRACK CAFÉ** Dr. Draw (CD release party), Audio Squadron 8pm; \$12 (adv)/\$15 (door)

### CLASSICAL

**JUBILEE AUDITORIUM** Filomena: Edmonton Opera; tickets available

**LEGISLATURE** U of A Mixed Chorus 4-4:45pm; George P. Nicholson School Choir 7-8pm; Les Chantamis 8-9pm

### DJS

**ARMOURY** Vintage Thursdays retro rock, dance and old school hip hop

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACK DOG FREEHOUSE** Thump: intronica with the DDK Soundsystem

**BRODY'S NIGHTCLUB** DJ Squiggles, Yohko Oh-no

**CALIENTE** Remembrance Day Jam w/Toronto's DJ Chief (formerly of Baby Blue Sound Crew), MC X-Cell-en-cy; no minors; 10pm (door); \$9

**DECADANCE** Soul Heaven with Sweetz, T-Bass, Rezident Funk

**FILTHY MCNASTY'S** Punk Rock Bingo with DJ S.W.A.G.

**GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian

**GUILTY MARTINI** Urban Substance Thursdays: Sound Crew, Invoiceable, Shortround, Echo and Eric Santos; no minors 10pm (door); \$9

**HALO** Deep 'n' Delicious: East Coast Boogiemens-Ken You Dig It

Tour; no minors; 9pm-2am; \$10 (before 10pm)/\$15 (after 10pm)

**HAVANA CLUB** Urban, hip hop, Reggae beats with 717 Entertainment

**KAS BAR** Urban House with DJ Mark Stevens; 9pm

**NEWCASTLE PUB AND GRILL** Students Night: hip hop with DJ Mikee

**OVERTIME BOILER AND TAP-ROOM SOUTH** classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am, no cover

**RED STAR** Underground Hip Hop Night: with DJ Mumps, DJ Dusty Krates, DJ Nato

**THE ROOST** Rotating shows Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

**SAPPHIRE RESTAURANT AND LOUNGE** Funkdified Thursday (funk with DJ Leanne Fong)

**SAVOY** Funk and downtempo with Ben Jamn

**VICTORY LOUNGE** NRMLS WLCM Thursdays: electro, disco-punk, hip hop with DJ Nik7 and guests; no minors, 9pm (door); \$3

**WUNDERBAR** Up and Down Thursdays: with DJs Loopin' the 3rd, Big Slice

### FRI LIVE MUSIC

**ALLEGRO** George Kovacs (piano); 6-9pm

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

**BLUE CHAIR CAFÉ** 3-Hole Punch; 9pm

**CASINO EDMONTON** Sam Cockrell (blues)

**CASINO YELLOWHEAD** Wendell Donovan (country/rock)

**CASTLEROCK PUB** SlowBurn (blues/rock); 9pm-1am

**CEILI'S** The Kick It Bros; 9pm

**FOUR ROOMS** Doug Organ

**GRINDER** Lionel Rault Band (blues/roots)

**JAMMERS PUB** Country/rock band; 9-2am

**JEFFREYS CAFÉ** Gordie Matthews (country/blues); 8-10pm; \$10

**J.J.'S PUB** Selsue (Reggae)

**JEKYLL AND HYDE PUB** Headwind (60s/70s pop/rock); 9-10pm; no cover

**JULIAN'S PIANO BAR** Dennis Plays Favourites; 7-10:30pm

**NEWCASTLE PUB** The Great Escape (classic rock)

**MYER HOROWITZ THEATRE** Tri-continental (Bill Bourne, Lester Quitzau, Madagascar Slim); 8pm, \$26.75 at TicketMaster

**SIDETRACK CAFÉ** Nomeansno, The Frosted Tipz, Tolan McNeil; 8pm; \$12 (adv)/\$15 (door)

**SUB STAGE** Ben Spencer; noon

**URBAN LOUNGE** Ozzy Ozmund

**YARDBIRD SUITE** Georgette Fry, Tim Williams; (door), 9pm (show), \$18 (member)/\$22 (guest)

**ZENARI'S ON 1ST** Glen Hall meets Mario Allende; 8-11pm

### CLASSICAL

**CONVOCATION HALL** U of A Concert Choir; 8pm; \$10 (student/senior)/\$15 (adult)

**HORIZON STAGE** Winter Harp; 7:30pm; \$25 (adult)/\$20 (senior/student) at TicketMaster

**LEGISLATURE** Pollard Meadows School Choir 12-12:30pm; Ben Cal Robe School Choir 12:30-1pm; Mid-Sun Junior High School Band 7-8pm; Basilians and Associates 8-9pm

**WINSPEAR CENTRE** Robbins' Pops: Yuletide Pops: Edmonton Symphony Orchestra, Kokopelli and Oran Chamber Choir; 8pm, \$30-\$70 at the Winspear Centre

### DJS

**ARMOURY** Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

**AZUCAR LATIN NIGHTCLUB** Top 40 with Latin band and DJ Papi

**BLACK DOG FREEHOUSE** Hair of the Dog; 4-6pm; no cover

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

**BLUE CHAIR CAFÉ** Riverdale Bluegrass; 8pm; donations

**CASINO EDMONTON** Sam Cockrell (blues)

**CASINO YELLOWHEAD** Wendell Donovan (country/rock)

**CASTLEROCK PUB** SlowBurn (blues/rock); 9pm-1am

**CONCORDIA THEATRE** Radiatorharp, Valentine, Except My Life, Veil Maker, Circles and Squares; all ages event; 6-10 (door); \$7

**FOUR ROOMS** Doug Organ

**GRINDER** Lionel Rault Band (blues/roots)

**HAVANA CLUB** King Ring Nancy; no minors; 7pm (door), \$7 (door)

**JAMMERS PUB** Saturday open jam, 3-7:30pm; country/rock band, 9pm-2am

**JUBILEE AUDITORIUM** The Barra MacNeils

**JULIAN'S PIANO BAR** The Helena Magerowski Quartet (jazz)

**METRO CLUB AND BILLIARDS** Bands and the Metro 1 dot competition; 8pm

**NEWCASTLE PUB** Hidden Faces (classic rock)

**O'BYRNE'S** Captain Tractor's Chris Wymers and Scott Peters; 4-7pm

**POWER PLANT CITY** City Streets (CD release party), Greyhound Tragedy, AA Soundsystem; \$8 (door)

**QUEEN ALEXANDRA COMMUNITY HALL** Northern Lights Folk Club: Polyesters, Steve Palmer; 8pm; \$18 (adv) at TIX on the Square, Acoustic Music, Myhre's Music

**RED'S** Joshua's Habit, Big Shag, No One's Alone; 10pm

**RENDEZVOUS** Behemoth, Necronomicon, Spawned by Rot, Quietius (metal)

**SIDETRACK CAFÉ** Ann Vriend and the Dropouts (CD release party), Colleen Brown with Amy van Keeken; 8pm; \$10 (door)

**URBAN LOUNGE** Ozzy Ozmund

**YARDBIRD SUITE** Georgette Fry, Tim Williams; (door), 9pm (show), \$18 (member)/\$22 (guest)

### CLASSICAL

**TWILIGHT AFTERHOURS** Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

**WUNDERBAR** Sergio Georgini's Friday Wind Down; with DJ Calibar

**Y AFTERHOURS** Foundation house/breaks/garage with Anthony Donahue, Nestor Delano, Dragon, Ryan Wade, Roofio, Bree, Nic-E; 1am-8am

### SAT LIVE MUSIC

**ALLEGRO** Terry Jorden (piano); 6-9pm

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLACK DOG FREEHOUSE** Hair of the Dog; 4-6pm; no cover

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

**BLUE CHAIR CAFÉ** Riverdale Bluegrass; 8pm; donations

**CASINO EDMONTON** Sam Cockrell (blues)

**CASINO YELLOWHEAD** Wendell Donovan (country/rock)

**CASTLEROCK PUB** SlowBurn (blues/rock); 9pm-1am

**CONCORDIA THEATRE** Radiatorharp, Valentine, Except My Life, Veil Maker, Circles and Squares; all ages event; 6-10 (door); \$7

**FOUR ROOMS** Doug Organ

**GRINDER** Lionel Rault Band (blues/roots)

**HAVANA CLUB** King Ring Nancy; no minors; 7pm (door), \$7 (door)

**JAMMERS PUB** Saturday open jam, 3-7:30pm; country/rock band, 9pm-2am

**JUBILEE AUDITORIUM** The Barra MacNeils

**JULIAN'S PIANO BAR** The Helena Magerowski Quartet (jazz)

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**POWER PLANT CITY** City Streets (CD release party), Greyhound Tragedy, AA Soundsystem; \$8 (door)

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**RED'S** Joshua's Habit, Big Shag, No One's Alone; 10pm

**RENDEZVOUS** Behemoth, Necronomicon, Spawned by Rot, Quietius (metal)

**SIDETRACK CAFÉ** Ann Vriend and the Dropouts (CD release party), Colleen Brown with Amy van Keeken; 8pm; \$10 (door)

**URBAN LOUNGE** Ozzy Ozmund

**YARDBIRD SUITE** Georgette Fry, Tim Williams; (door), 9pm (show), \$18 (member)/\$22 (guest)

### CLASSICAL

**WINSPEAR CENTRE** Yuletide Pops: Edmonton Symphony Orchestra, Kokopelli and Oran Chamber Choir; 8pm, \$30-\$70

### DJS

**AZUCAR LATIN NIGHTCLUB** Top 40 with Latin band and DJ Papi

**DANTE'S BISTRO** DJ Johnny Sky

**ESCAPE** Saturday Night Party: with Urban Machine, tuning Harman B and DJ

**GUILTY MARTINI** Urban Substance Saturdays: Sound Crew, Invoiceable, Shortround, Echo and Eric Santos; no minors 10pm (door); \$9

**HALO** For Those Who Love: Junior Brown, Wailin' Joes, Remo, guests; no minors 1-4:45am; \$5

**KUWAT** DJ Groovy Cuvy and guests

**NEWCASTLE PUB** Open Stage: with Willie James and Crawdad 3pm

**OSCAR'S** Drive by Punch (CD release party), The Fullblast, A World Asleep, Thirty Nights Of Violence, Ten Second Epic; all ages licensed event; 6pm (door), \$12 (adv) at TicketMaster, Megatunes Blackbyrd, Luster, Red's PUB, CAB, ETLIC info desks, Power Plant

**ROSEBOWL** Jam with the Swampflowers; 10pm

**SIDETRACK CAFÉ** The Sunday Night Gong Show: DJ Duder; Exit 303; 9pm; \$6

### SUN LIVE MUSIC

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLACK DOG FREEHOUSE** ReClaim Sundays (CD release) Funky jazz hosted by Rubim Metha, Lane Arendt and guests; 1-4pm

**BLIND PIG PUB AND GRILL** Cammen's Sunday live

**CARGO AND JAMES TEA SHOPPE** Open stage with B. Robichaud; 7-10pm

**JAMMERS PUB** Sunday open blues jam; 4-8pm

**NEWCASTLE PUB** Open Stage: with Willie James and Crawdad 3pm

**OSCAR'S** Drive by Punch (CD release party), The Fullblast, A World Asleep, Thirty Nights Of Violence, Ten Second Epic; all ages licensed event; 6pm (door), \$12 (adv) at TicketMaster, Megatunes Blackbyrd, Luster, Red's PUB, CAB, ETLIC info desks, Power Plant

**ROSEBOWL** Jam with the Swampflowers; 10pm

**SIDETRACK CAFÉ** The Sunday Night Gong Show: DJ Duder; Exit 303; 9pm; \$6

### CLASSICAL

**BLUE CHAIR CAFÉ** Rosette G. duo; noon; donations

**CONVOCATION HALL** U of A Concert Band, Wendy Grisdal (conductor); 3pm; \$10 (student/senior)/\$15 (adult)

**FESTIVAL PLACE** The Foothills Brass; 2pm and 7:30pm; \$26 (cabaret)/\$24 (box)/\$22 (theatre)

**HORIZON STAGE** Chorus from the Heart: Alberta High School Chorus (barbershop), Chorus (a cappella), Chorus, Elementary School Chorus; interludes provided by Tr...



and Festival 1pm (door), 12pm (at TIX on the

**JUBILEE AUDITORIUM** A Pioneer of the St. Albert Singers 12-1pm (adults) \$10 (child) \$5

**LEGISLATURE** University College, 12-1pm

**OVER MEMORIAL CENTRE** 12-1pm: The Rosebuds, 1-2pm: Avar Community, 2-3pm: The Rock (singing), 3-4pm: The Rock

**ROBERTSON-WESLEY UNITED** 12-1pm: The Rock, 1-2pm: The Rock, 2-3pm: The Rock, 3-4pm: The Rock

**WINSPEAR CENTRE** A very special Christmas Eve Music Society 12-1pm (adults) \$10 (child) \$5

**WINSPEAR CENTRE** A Pro Coro 12-1pm: The Rock, 1-2pm: The Rock, 2-3pm: The Rock, 3-4pm: The Rock

Sundays: 1pm (door), hip hop with DJ Slipped Disc

**WUNDERBAR** A Whole Lot of Shakin' Sundays: rockabilly, psychobilly

**MON**  
LIVE MUSIC

**JOHN L. HAAR THEATRE** Grant MacEwan College and U of A Jazz Bands; 7:30pm; \$8 (student/senior)/\$10 (adult)

**JULIAN'S PIANO BAR** Graham's Twisted Jazz Standards; 7:30-10:30pm

**L.B.'S PUB** House band; 9:30pm-1am; no cover

**NEW YORK BAGEL CAFÉ** Marco Claverna (samba to Bolero) every Monday

**SIDETRACK CAFÉ** Open stage Mondays, hosted by Ben Spencer; 9pm; no cover

**STARLITE ROOM** Caribou (formerly Manitoba), Faunts; tickets available at Blackbyrd, Listen, Megalunes

**TAPHOUSE** Monday Live: with Big Tickle, 8:30-11:30pm; no cover

**TUE**  
LIVE MUSIC

**GRILL** Jam session hosted by the Retro Rockets Band; 9pm

**JULIAN'S PIANO BAR** Graham's Twisted Jazz Standards; 7:30-10:30pm

**LEGENDS PUB** Open jam hosted by Gary Thomas

**O'BRYNE'S** Celtic night with Shannon Johnson and friends; 9:30pm

**POWER PLANT** Jorane, Valery Gore; 9pm; no minors; \$10 (adv) at TicketMaster, Blackbyrd, Listen, HUB, SUB, CAB, E.T.L.C. Info desks, Power Plant

**SIDETRACK CAFÉ** Sturgis Trash, Devilsplender; 8pm; \$7 (door)

**URBAN LOUNGE** Salsa and the City; 9pm; Salsa dance lessons 8pm; \$5 (door)

**YARDBIRD SUITE** Tuesday jam session: Audrey Ochoa; 8pm (door), 9pm (show); \$3

**DJS**

**BLACK DOG FREEHOUSE** Viva: with DJ Sean

**BUDDY'S NIGHTCLUB** Malebox, DJ Arrowchaser

**CALIENTE** Bashment Tuesdays: Reggae open mic with Elite Reggae Sounds, Bomb Squad, Q.B., Chrome Nine, Southside Sound; no minors; 11pm; no cover

**FILTHY McNASTY'S** Twisted Trivia with DJ Whit-Ford

**NEW CITY SUBURBS** Bingo with DJ Dildozer and MC Fistingyourface

**NEW CITY LIKWID LOUNGE** Dominion with DJ Scott and goth-metal guests

**THE ROOST** Flamingo Bingo: with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

**WUNDERBAR** Tuesday Night Shakedown: Featuring Hug Patrol

**CLASSICAL**

**LEGISLATURE** Meridian Heights Choir 12-1pm; Uederkrantz Choir 7-8pm; Sound Opportunity 8-9pm

**REXALL PLACE** Andre Rieu and the Johann Strauss Orchestra, 7:30pm. \$59.50-\$79.50

**STUDIO 27** Student Composers' Concert: with Roger Admiral (piano), featuring solo-piano works by student composers; 4pm; free

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**FRIDAY & SATURDAY DECEMBER 2&3**

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**TUESDAY DECEMBER 6**

**MOBILE**

SONIC 102.9 BAND OF THE MONTH LISTEN TO WIN TIX

**WEDNESDAY DECEMBER 7**

**THE TURNING AWAY**

**THURSDAY DECEMBER 8**

**WUNDERBAR** Psycho Nite with DJs Seizures, Jony Bologna, Take it to the Hill Rahl

**CLASSICAL**

**CONVOCATION HALL** Music at Noon: Student Recital Series, 12pm; free

**JOHN L. HAAR THEATRE** An Evening of Big Band Jazz: Grant MacEwan College and U of A Jazz Bands; 7:30pm; \$8 (student/senior)/\$10 (adult)

**JUBILEE AUDITORIUM** Christmastime: Edmonton Symphony Orchestra, Michael W. Smith; \$40-\$75 (adult)/\$32-\$60 (child) at TicketMaster

**LEGISLATURE** Mary Hanley School Choir 12-12:30pm; Waverly Elementary School Choir 12:30-1pm; St. Matthew Catholic Elementary School Choir 7-8pm, Edmonton Concert Pops 8-9pm

**DJS**

**BLACK DOG FREEHOUSE** DJ Pennytentary

**BUDDY'S NIGHTCLUB** Ashley Love and DJ Alvaro

**WED**  
LIVE MUSIC

**ATLANTIC TRAP AND GILL** Open mic with Duff Robison; 8pm

**JULIAN'S PIANO BAR** Dennis Plays Favourites; 7:30-10:30pm (child) at TicketMaster

**LEVEL 2 LOUNGE** Open Mic

**METRO CLUB AND BILLIARDS** The Metro World Beat Band with Ennque

**O'BRYNE'S** Chris Wynters and friends, 9:30pm

**PLEASANTVIEW HALL** Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

**ROSSDALE COMMUNITY HALL** Little Flower open stage hosted by Brian Gregg; 8pm

**SIDETRACK CAFÉ** The Dudes,

**CLASSICAL**

**JUBILEE AUDITORIUM** Christmastime: Edmonton Symphony Orchestra, Michael W. Smith; \$40-\$75 (adult)/\$32-\$60 (child) at TicketMaster

**LEGISLATURE** Keheewin Elementary School Choir, Kensington School Choir 12-12:30pm; Gateway Chorus of the Sweet Adelines 12:30-1pm, Festival Singers 7-8pm

**ROBERTSON-WESLEY UNITED CHURCH** Seasonal Music for Oboe and Key board: Beth Levia (oboe), Tammy-Jo Mortensen (organ, piano, harpsichord), 12:10-12:50

**VENUE GUIDE**

**ALLEGRO** 10011-109 St, 424-ARMOURY 10310-85 Ave, 702-1800

**ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611

**AZUCAR LATIN NIGHTCLUB** 11733-78 St, 479-7400

**BACKDRAUGHT PUB** 8307-99 St, 430-9200

**BACKROOM VODKA BAR** 10324A-82 Ave, upstairs, 436-4418

**BACKSTAGE TAP AND GRILL** 12536-137 Ave, 457-5483

**BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Rd, 484-7751

**BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082

**BLIND PIG** 32 St, Anne Street, St. Albert, 418-6332

**BLUE CHAIR CAFÉ** 9624-76 Ave, 989-2861

**BOOTS** 10242-106 St, 423-5014

**BUDDY'S NIGHTCLUB** 17258 Jasper Ave, 488-6636

**CALIENTE** 10815 Jasper Ave, 425-0850

**CARGO AND JAMES TEA SHOPPE** 10634-82 Ave, 433-8152

**CASINO (EDMONTON)** 7055 Argyle Rd, 463-9467

**CASINO (YELLOWHEAD)** 12464-153 St, 463-9467

**CASTLEROCK PUB** 507

St. Albert Tr, 458-8766

**CEILI'S** 10338-109 St, 426-5555

**CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 462-6565

**CONCORDIA THEATRE** 7128 Ada Boulevard, 454-5591

**CONVOCATION HALL** U of A Campus, 420-1757

**DANTE'S BISTRO** 17328 Stony Plain Rd, 486-4448

**DECADANCE** 10018-105 St, 990-1792

**DRUID (JASPER AVE)** 11606 Jasper Ave, 454-9928

**DUSTER'S PUB** 6402-118 Ave, 474-5554

**ESCAPE WEM**, Upper level, 444-2335

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378

**FILTHY McNASTY'S** 10511-82 Ave, 432-5224

**FOUR ROOMS** Edmonton Centre, 102 Ave, 426-4767

**GAS PUMP** 10166-114 St, 488-4841

**GRINDER** 10957-124 St, 453-1709

**GUILTY MARTINI** 10338-81 Ave, 433-7183

**HALO** 10538 Jasper Ave, 423-HALO

**HAVANA CLUB** 10220-103 St, 423-7707

**HONEST MUR'S BAR AND GRILL** 8936-82 Ave, 463-6397

4578

**NEW YORK BAGEL CAFÉ** 8430 Gateway Blvd, 432-2003

**O'BRYNE'S** 10616-82 Ave, 414-6766

**ONE ON WHYTE** 10544-82 Ave, 437-7699

**OSCAR'S PUB** 221 Chippewa Rd, Sherwood Park, 467-0052

**OVERTIME BOILER AND TAPROOM** South Whitemud Crossing, 106 St, 485-1717

**PLEASANTVIEW HALL** 10860-52 Ave

**POWER PLANT** U of A Campus, 492-3101

**QUEEN ALEXANDRA COMMUNITY HALL** 10425 University Ave

**RED'S WEM** Phase III, 481-6420

**RED STAR** 10534 Jasper Ave, 428-0825

**RENDEZVOUS** 10108-149 St, 444-1822

**REXALL PLACE** 7424 118 Ave, 471-7210

**THE ROOST** 10345-104 St, 426-3150

**ROSEBOWL** 10111-117 St, 482-2589

**ROSSDALE HALL** 10135-96 Ave, 429-3624

**RUM JUNGLE** Phase 2, upper level, WEM, 486-9494

**RED DEER MEMORIAL CENTRE** Lindsey Thurber High School, Michener Hill, Red Deer, 403-783-3446

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St, 482-1587

**SAPPHIRE RESTAURANT AND LOUNGE** Whyte Ave,

437-0231/710-1625

**SAVOY** 10401-82 Ave, 438-0373

**SIDETRACK CAFÉ** 10333-112 St, 421-1326

**SPORTSWORLD INLINE AND ROLLER DISCO** 13710-104 St, 472-6336

**STANDARD** 6107-104 St, 438-2582

**STARLITE ROOM** 10030-102 St, 428-1099

**STOLLI'S** 2nd floor, 10366 Whyte Ave, 437-2293

**STONEHOUSE PUB** 11012 Jasper Ave, 420-0448

**STUDIO 27** Fine Arts Building, U of A Campus

**SUB STAGE** U of A Campus, 492-3101

**TAPHOUSE** 9020 McKenny Ave, St. Albert, 458-0860

**TICKETMASTER** 451-8000

**TIX ON THE SQUARE** Interpretive Centre, Churchill Sq, 9930-102 Ave, 420-1757

**TWILIGHT AFTERHOURS** 10018-105 St

**URBAN LOUNGE** 8111-105 St, 439-3388

**VICTORY LOUNGE** 10030-102 St (downstairs), 428-1099

**WINSPEAR CENTRE** 9720-102 Ave, 451-8000

**WUNDERBAR** 8120-101 St, 436-2789

**Y AFTERHOURS** 10028 102 St

**YARDBIRD SUITE** 10203-86 Ave, 432-0428

**ZENARI'S ON 1ST** 10180-101 St, 423-5409

**WEEKENDS @ THE ONE**

**JE**

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EDMONTON, ALBERTA

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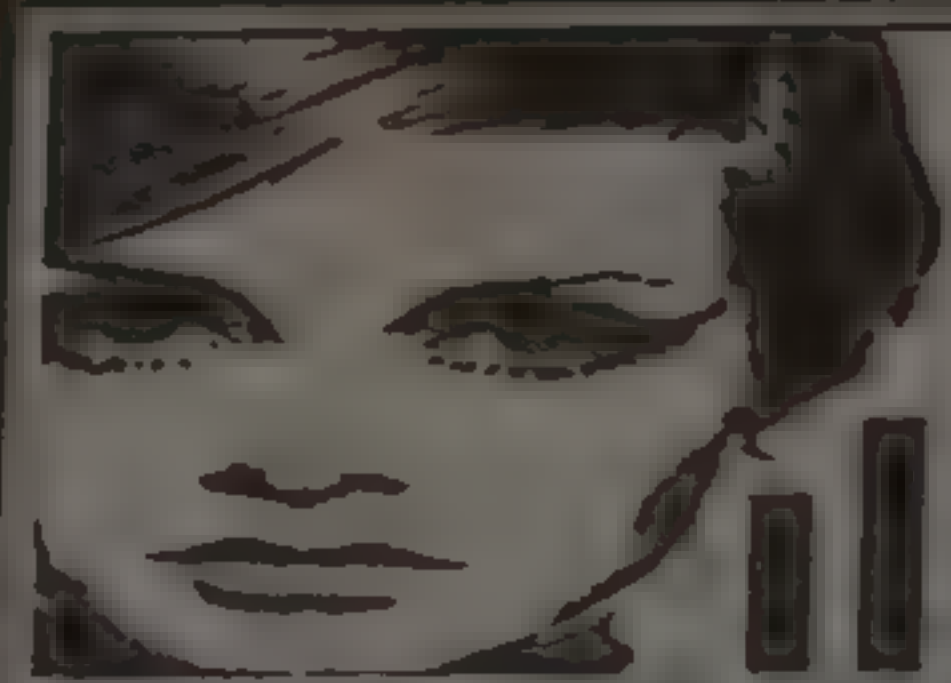
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VUEWEEKLY

33

DECEMBER 1-7, 2005





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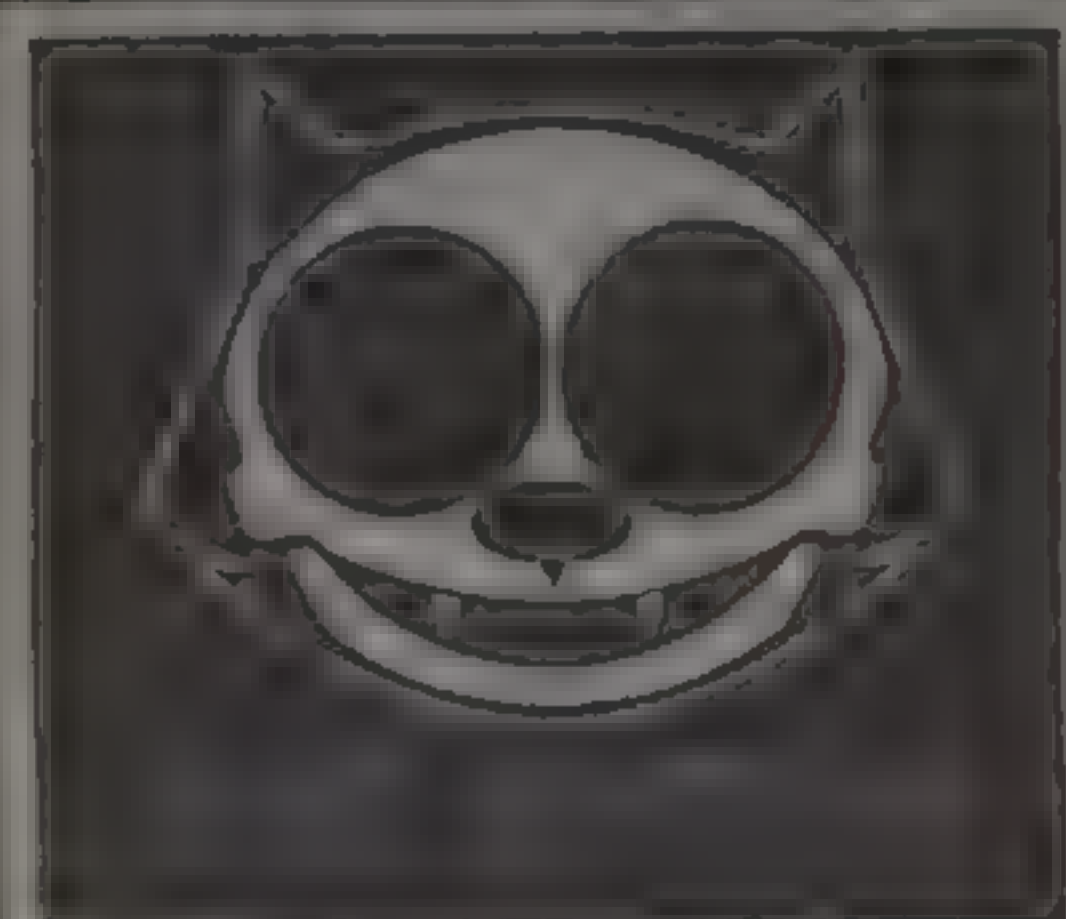


Thurs. Dec 1  
**The Daggers**  
Cranston Foundation  
Hip City Blues Combo

**THURS.**  
**DEC 15**

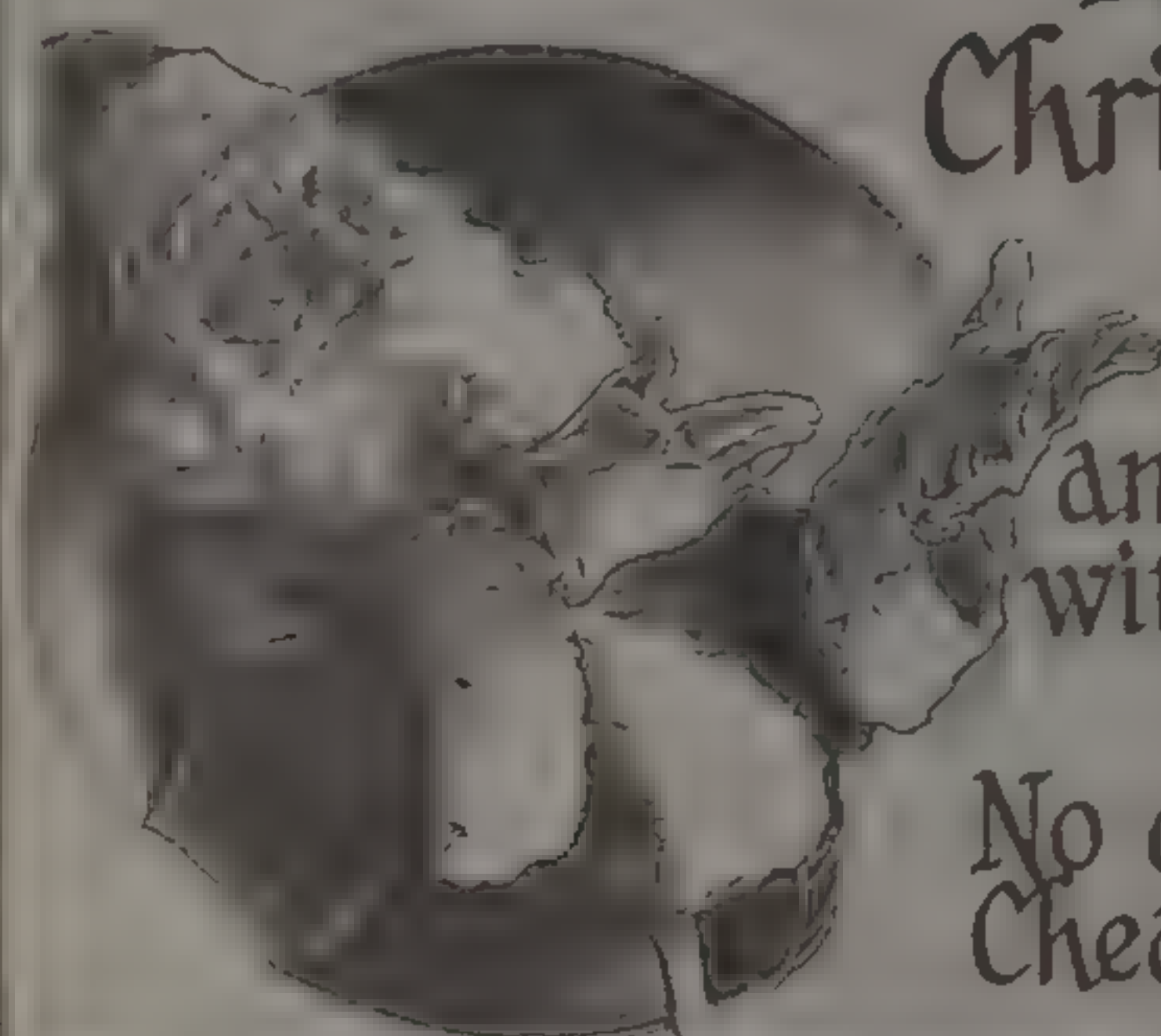
**THE KASUALS**  
**BLAME-IT'S**  
**PIND**  
NO MINORS  
SHOW

**SUNDAY DECEMBER 18TH**  
**WEDNESDAY NIGHT HEROES**  
**THE KASUALS**  
**GENERATION CONDEMNED**  
**YOUTH UNIT**  
**CITY STREETS**  
**ALL AGES**



**DECEMBER 22**  
**CHRISTMAS WITH**  
**THE**  
**QUEERS**

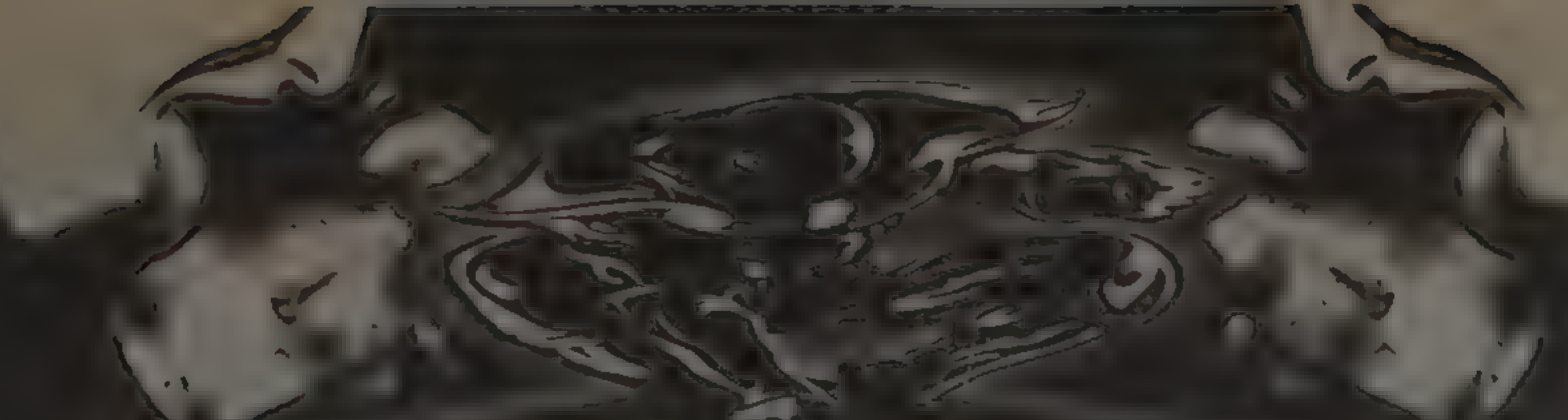
**Dec 23** New City's  
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come visit  
Satan's Village  
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No cover!  
Cheap "xmas spirit"

**My flatulent ass**  
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**THURSDAY**  
**DECEMBER 22**  
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**ALL AGES!**





# Have a blast

Toronto's The Fullblast manage to tear it up, even with a guitarist permanently residing in Edmonton

MIKE LAROCQUE

After spending months on tour and in the recording studio, it's not unusual for a band to crave a little time apart from each other. For Toronto-area group the Fullblast, however, one of their members has taken up permanent residence thousands of kilometres away from the rest of the group, opting to call a fair city home.

"I definitely spend a lot of time away from home, but I still live in Edmonton," says Fullblast guitar player Ryan Podlubny, who, along with lead singer Stanger, bassist Brian Robinson, guitarist Andy, and drummer Andy Lewis makes up the awesome. "That was my condition when I joined the band: I'll come to play music, but I'm living in Edmonton. I've moved too many times for too many bands, and it's too important for me to keep in contact with my family and friends. As much as music is a part of my life, it can't be everything."

Still, Podlubny's distance is clearly not hindering the Fullblast's progress. Joining the group in Ontario to record and rehearse for hours, Podlubny and his cohorts have been making good on the five-year investment they've put into this particular musical endeavor. Having just released their second full-length album, *Short Controlled Bursts*, and touring acts such as Moneen for cross-Canada tours, the post-hardcore band has seen a sharp spike in their popularity over the last year.

"It's really been great," exclaims Podlubny. "We've all been playing music for upwards of 10 years, trying to make something happen with it, so to see things pick up over the last year has been great. We've been meeting the right people, and some people that we already know have been doing well, which has helped us out."

As much as their success has something to do with hard work and a little luck, though, the band can't deny that a distribution deal with Universal before the release of their latest record has had a huge impact on

their careers.

"Distribution has picked up, and that has improved the word getting out about the band and our music," says Podlubny. "Universal has long arms that put the disc in a lot of different shelves, and we're certainly starting to see a lot more come from it in the past year. The main thing is that with more distribution, more records are available to more people, which means everything has started happening on a larger scale. We've been playing bigger venues over the last year, as well as bigger shows."

**THE FULLBLAST'S BLEND** of punk and hardcore rock has made them an increasingly desirable act to have on a bill, but for all of the dark imagery and lyrical content that comes along with such acts, the Fullblast manage to exist as something of a contradiction.

Although their songs feature serious themes and issues, the songs themselves are given lighthearted titles.

With tracks named "She Houdini, Where Did Her Boobs Go?" and "Fred's Got Slacks," (a small tribute to SNL and Will Ferrell), it isn't always clear what the Fullblast are going for with their music.

"We think that the music is serious enough that if there's something funny we can name a song, we usually do," says Podlubny. "It might be an inside joke between us or just something ridiculous that one of us says. As far as writing goes, we definitely put a lot of ourselves into it, but the things that people originally think the songs are about when they listen to them aren't really what we wrote them about at all—the meanings are not quite so obvious. Like, people might ask if a song is about drugs, because they hear it and think that we must know someone into some heavy shit, but the song is actually about a sick family member."

Not that the band is too worried about coming off as a depressing group of musicians, however. For all of their intense lyrics, Podlubny is sure that the fun they have with their music comes across to their fans.

"There's a positive feeling with what we're trying to do," he says. "Most people kind of get the message that we're not trying to bum them out—just share what we're going through with people. It's really just a way to vent."

## THE FULLBLAST

With *Drive By Punch*, *A World Asleep*, *Thirty Nights of Violence* and *Ten Second Epic* • Red's • Sun, Dec 4

PREVIEW **PUNK**

# RISE AGAINST AUTOGRAPH SESSION



# FRIDAY DECEMBER 16 FS SKATE & SNOW

WEST EDMONTON MALL  
3:30 PM - 4:30 PM

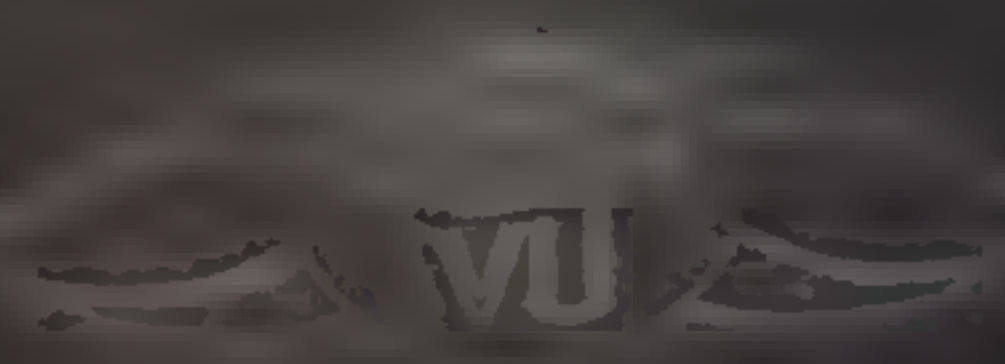
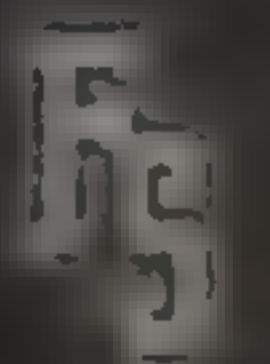
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WEST EDMONTON MALL  
ALONG WITH BOYS NIGHT OUT  
CONTRABAND AND ALBERTA!

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**102.9**  
modern rock

**VUE**  
WEEKLY



SKATEBOARDS & SNOWBOARDS  
WEST EDMONTON MALL / WHYTE AVENUE

WEST EDMONTON MALL







# Mean Streets

The former punks of City Streets are finding out growing up is harder than it seems

BY ROSS MOROZ

Veterans of Edmonton's local music scene probably recall at least one encounter with a small but memorable punk quartet known as Half Cut sometime in the last five years or so. They were a collection of loud, noisy, often heavily inebriated teenagers who wrote songs about drinking and partying and generally practiced what they preached in their offstage lives, too.

Fast forward to 2005, and the former members of Half Cut have grown up into responsible, thoughtful, introspective young men, and the band has evolved into the City Streets, a thoughtful, introspective, indie-rock-flavoured trio that will release their debut full-length album, *These Things Happen*, this weekend after returning from a month-long North American tour. It's pretty easy to guess what Half Cut would have gotten into during a month of unsu-

pervised time away from home (jail, frankly, would be a safe bet), but touring with the more mature City Streets must be a quieter venture, seeing as guitarist Rick Reid, bassist Matt Ledy and drummer Mark Chmilar have left their hard-drinking, rock-n-roll-all-night-and-party-every-day lives behind them. Well...

"Here's what happened in Minnesota," begins Ledy, having just returned home from the twin cities. "We drove 1,900 kilometres from Missoula, Montana to St. Paul for one show, only to find out when we

PREVIEW **ROCK**

got there that the show was cancelled. So Rick and I took the \$40 the club owner gave us for our troubles and went and got drunk with a homeless guy named 'Crazy Tom,' who tried to get us into a hip hop party, ultimately to no avail."

And Mark?

"Oh, we left Mark at the bar because he thought he was going to go back to some girl's house," Ledy continues, "but her creepy friend got involved, so Mark punched the guy in the face and broke his pinky finger, which, for a drummer, is a problem."

Clearly, for all the sensitive

lyrics, catchy melodies and clever arrangements on *These Things Happen*, there's still a little bit of Half Cut kicking around when the boys get offstage.

"Sure, this is a more mature effort from us, but we still like to party," Ledy confirms. "Half Cut was a punk band—I mean, I was 17 years old when I started that band, so of course our music has evolved since then, and I guess we have, too, but we still like to have fun."

**THE ABILITY** to compartmentalize, apparently, is key to the success of the City Streets. "You go from one extreme to another," adds Reid, who had his girlfriend and their young daughter waiting for him upon his return from the road. "I just got back from the craziness of touring, which got kind of out of hand at some points, and now I'm in this really domestic life, which is fun, too, but it's like 'whoa' when you get back, and you realize you're living this dual life."

For Reid, this duality extends even into his band's music. "That's what I like about good pop music:

yeah, it's catchy and it's easy to listen to, but if you want you can read between the lines and find something deeper," he says. "With this band, I think there is really something for everyone. There's still some punk rock in there, but there's also all this jazz and pop and everything else we listen to, too."

As it turns out, North American audiences reportedly tend to agree. "People were telling us that they found us really out there and different but still very poppy and high-energy," says Reid. "The other thing we got a lot is that we actually look like we're having fun up onstage, which apparently isn't that common. People reacted really well, and

I'm really happy about that."

**IN SPITE OF** this adoration, though, and the general craziness of the road, it's important to note that Reid only once found himself waking up in the embrace of someone other than his longtime girlfriend.

"Trevor Anderson is actually very warm," Reid reports, after being accused by Ledy of "spooning" with the Vertical Struts drummer on one frosty evening. "It's always nice to wake up in the arms of, well, someone." ☺

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12. Fountains - High Expectations/Low Results (friendly fire)
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## Christmas with the choir

Pro Coro Canada invites Edmonton to sing along with A Pro Coro Christmas

By SARAH CHAN

For certain Christmas keeners, the holiday season is well underway—but for those who have yet to get into the swing of things, a visit to the Winspear Centre is sure to get some seasonal momentum going, as one of the country's few professional choirs, Pro Coro Canada, promises

to infuse Edmontonians with a dose of Christmas cheer as they launch into the third concert of their 25th season.

Always looking to create a unique experience for their listeners, Pro Coro hopes to share music that offers variety and tradition. "With

**PREVIEW CLASSICAL**

this program we have a lot of guests like the Cantilon Children's choir, JUBILOSO! Bells of Concordia, and Nora Bumanis [on harp]," comments Pro Coro artistic director and princi-

pal conductor Richard Sparks. "That creates a lot of programming within itself because each of those elements will bring something to the table." In addition to the separate groups performing repertoire of their own, many of the pieces will be largely collaborative.

The lineup will include a wide range of works from contemporary compositions to medieval carols, though the latter have been rearranged with a more modern approach. Sparks has created a program offering music that reflects diversity and also creates an atmosphere of celebration. In addition to all the repertoire and collaborative efforts from the performers, concertgoers will also get to contribute to the cause by joining in the audience sing-alongs. Sparks encourages everyone to belt it out. "When you're in the Winspear with a thousand other people you don't sound bad," he laughs.

**THE PROFESSIONALS** will likewise be sounding super, as the guests are all esteemed and accomplished musicians from the Edmonton community. The Cantilon choirs, led by artistic director Heather Johnson, consists of a mixture of her Primary, Children's and Chamber choirs in addition to an all female a cappella outfit, Belle Canto. JUBILOSO! Bells of Concordia are lending Christmas flair to the performance with their hand bells and chimes, under the direction of Dr. John Hooper. And lastly, soloist Nora Bumanis, who has been a harpist with the Edmonton Symphony Orchestra for the last 25 years and an instructor at the U of A, Alberta College Conservatory of Music and King's University College.

All these guests and Pro Coro have been avid members of Edmonton's music scene for many years. "I wouldn't have stayed this long if I didn't really enjoy it," says Sparks. "I love Pro Coro, which is why it has been a big part of my professional life for the last seven years." Sparks is excited about celebrating another Christmas with this choir so dear to his heart, and he is looking forward to sharing it with the Edmonton community.

Sparks also explains how singing is a prominent element in Christmas celebration. "Part of it is because there's such a big tradition of carol singing," he enthuses. "It's one of the ways that people have traditionally celebrated Christmas and that is a centuries-long tradition. Singing is a way people express themselves. It's joyful, which is what the holiday is about." ♡

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## distant replay

By STEVEN SANDOR

**THIS WEEK:** Mike Brazeau discusses Deep Purple's *Made in Japan*

With the advent of the concert DVD, the live album looks to be going the way of the dodo. After all, when a music fan can not only hear but also see a favourite band in concert in high-definition digital colour, why would one settle for an audio-only version of a show?

So, with the live-album format coming to an end, it's time to ask the question: What is the best live album of all time? Consider this columnist's vote for Slayer's *Decade of Aggression* counted, but for Mike Brazeau, Deep Purple's *Made in Japan* is his choice as both the best live album ever, and the album that most influenced his musical career.

Brazeau is the bass player for local rockers Granny Dynamite (according to the band's website, he's also "the guy who drives the truck"), who can be seen bringing their party-all-night set of covers to various venues across Alberta (including gigs on December 9 and 10 at the Urban Lounge and a December 18 show at the Sidetrack). Like many rock musicians, Brazeau admits that Deep Purple's classic "Smoke on the Water" was the first song he learned.

"As cliché as it sounds, 'Smoke on the Water' was what started me," he says. "But not the guitar riff, it was the bass—I'm the bass player in Granny."

Recorded as Deep Purple's classic *Machine Head* was soaring up the charts

in 1973, *Made in Japan* was originally meant to be a U.K.-only release aimed at the band's longtime domestic fanbase, but it eventually received worldwide release when word got to the band that fans in Europe and North America were bootlegging the album heavily.

Unfortunately, Deep Purple tend to be remembered, at least from this era, for "Smoke on the Water," though *Machine Head's* strength was really the long blues-driven instrumental jams, punctuated by Jon Lord's keyboards and electric piano work that made songs like "Maybe I'm a Leo" and "Lazy" such great tracks. Those instrumentals are the strength of *Made in Japan*; on stage, they get more heavy-metal bite.

But Brazeau thinks the live version of the famous da-da-dahh, da-da-dah-



dahh riff is what made him want to be a rock and roller. "The live version starts off with the usual guitar riff, audience clapping, the organ comes in doubling the riff, then the hi-hats, some snare and then from out of nowhere comes this thundering bass," he says. "It just kicked me in the stomach and rattled the house when my dad used to crank it on the stereo when I was young. After that, I discovered the Beatles, and the cemented my desire to play bass."

A modern version of Deep Purple still tours, but this lineup doesn't include Lord or guitar-god Ritchie Blackmore—so buyer beware. ☺

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# Low expectations, high results

Five years after they released their debut album, Edmonton's the Faunts are finally starting to get noticed

By TYSON KABAN

It's a Saturday afternoon, and after a late night of practicing, Faunts drummer Paul Arnusch has just woken up. His bandmate, Tim Batke, is fighting a cold and they both look a little weary. After ordering a cup of tea at a local café, they take off their winter coats and sit down. Even though they're a bit worn out, both Arnusch and Batke are eager to talk about how they, an unassuming band from Edmonton, managed to get the attention of an American label with an album they recorded five years ago.

Depending on which member you ask, it's been around five, maybe six years since the Faunts were formed. Batke, along with his brother Steven, were in a pop-rock group and were looking to start their own band, one with a more evolved sound. At the same time, Arnusch was also looking for a new project and joined the brothers, along with Joel Hitchcock, and they immediately began writing and recording their first album, *High Expectations/Low Results*.

An unorthodox move for any new band, the Faunts had never played a show before they independently released the disc in 2000. "Instead of doing things like other bands, like getting out there, playing shows and get-

ting on the scene, we decided to just lay really low and spend a lot of time recording an album," Arnusch says. "Because we did it that way, our first show was also the CD release party."

But the decision to spend more time in the studio and less time on stage seems to have paid off. Despite the self-deprecating title, *High Expectations/Low Results* is an amazingly ambitious and expansive album, garnering the group comparisons to the likes of Sigur Ros the Cure. While the record's sound is completely Edmonton—cold, sparse, yet comforting—it's hard to believe that the band's combination of ambient guitar, soft drums and ethereal keys was born here rather than Montreal or Toronto.

Years after the disc's initial release, *High Expectations/Low Results* fell into the hands of Dan Koplowitz, the owner of Brooklyn-based indie-label Friendly Fire Recordings. When Koplowitz first heard the album, he immediately recognized the disc's potential and signed the Faunts to a deal that would see the album remixed, remastered and re-released across the States and Canada. The redone record hit shelves in October, and the band still can't comprehend how easily it all happened.

**"IN THE BACK OF OUR MINDS** we knew we had to get a label, but we just never got around to doing things like that," Arnusch says. "Fortunately, [Music Director] Jay Hannley from CJSR sent out our record with the CJSR compilations, and that's how it got into the hands of Dan in New York. And he's basically one of the

only record labels that ever was interested in our record.

"We were just in the studio recording basically another full-length and we were prepared just to move on, but Dan convinced us to re-release that first record because he thought it was worth re-releasing. We did a very, very poor job mixing it the first time and sending it out to places, so it was great that the record got a second chance."

The boys then headed down to New York City to meet with the label and, since they were there anyhow, play a showcase at the CMJ festival. The boys did some sightseeing and

**PREVIEW** **POP**

performed a great show, but because of an incident at the Toronto airport, the trip almost fell through.

"The trip went by extra quick because we got held up at the Toronto border," Arnusch says. "That sent us back a whole day and that was one of the main days of the festival so we were really choked."

"There's a lot of crap Canadian bands have to go through to get across the border," Batke explains. "We were going down there to play the one showcase, and we had to fly to Toronto, then to New York. But once we got to Toronto they wouldn't let us on the plane. It was something to do with them thinking we were getting paid for performing, even though we had a letter from our label stating that we weren't. I guess it all has to do with the officer you have to talk to at the border; the guy we had was completely unrea-

sonable. He said 'I don't care if you're going down there to play at your friends' wedding. I still wouldn't allow you across.'"

"But we eventually made it there and being in New York was awesome," Arnusch adds. "The highlight for me was going to the private parties that go along with the festival. There was this Canadian artists' party and the guy who was hosting it had this amazing apartment in the middle of Manhattan. We went up to the roof and had this fantastic view of the entire city. It was like this whole different world and it was something that you wouldn't get to do if you were just traveling in New York. It makes being in a band that's touring there a lot more fun."

**WHEN IT CAME TO** their first tour in Canada, though, things weren't quite as glamorous. The Faunts set out east to play Pop Montreal, and because they were short on funds, the band decided to take advantage of anyone—family, friends, even strangers—who had a place for them to crash. It paid off: each member of the band came out of the tour with a whopping \$2.35, but as Arnusch and Batke both recall, the memories they have of some of their makeshift accommodations are, well, priceless.

"Tim's girlfriend's cousin's sister, or something, said we could stay at this place in Bowmanville, which is about an hour out of Toronto," Arnusch says. "We followed the directions and pulled up to this gigantic house that totally looked haunted. It was green with windy trees all around it, totally foreboding. We tried calling our contact, Janine, but there was no answer, so I

just walked in. It seemed deserted and I thought that there was no one there, until I walked into this one room and there were these 10 geriatric, old crazy ladies just staring at me."

"I was so taken aback that I was frantically trying to explain the situation, but it was so confusing because I wasn't doing a very good job at it," he laughs. "They couldn't understand me, so I was like, 'I'm in a band and this other guy in my band, his girlfriend's sister said we could stay here...' Finally I realized I was babbling and upsetting these old ladies so I just high-tailed it out of there."

"We did find our contact and we ended up staying in the attic," Batke adds. "But about two days later she said 'By the way, don't go downstairs and talk to the women. They're all schizophrenic and they hate men.'"

"It was one of those things you could never think up," Arnusch muses. "It just has to happen."

With a new album due next year and another Canadian tour set for the spring, the Faunts are toying with the idea of releasing their album in Europe. But no matter where they go in the future, they will always call Edmonton home.

"If people like our band and know that we're from Edmonton, I feel proud that we've hopefully been giving people a different idea about Edmonton, letting them know that there are pretty cool things happening here," Arnusch says. "The remarkable thing about Edmonton is that it isn't really remarkable as a city; it's the bands and artists who make it remarkable. Rather than distancing ourselves from the city, I think I'd rather just help Edmonton get the respect it really deserves." ☺

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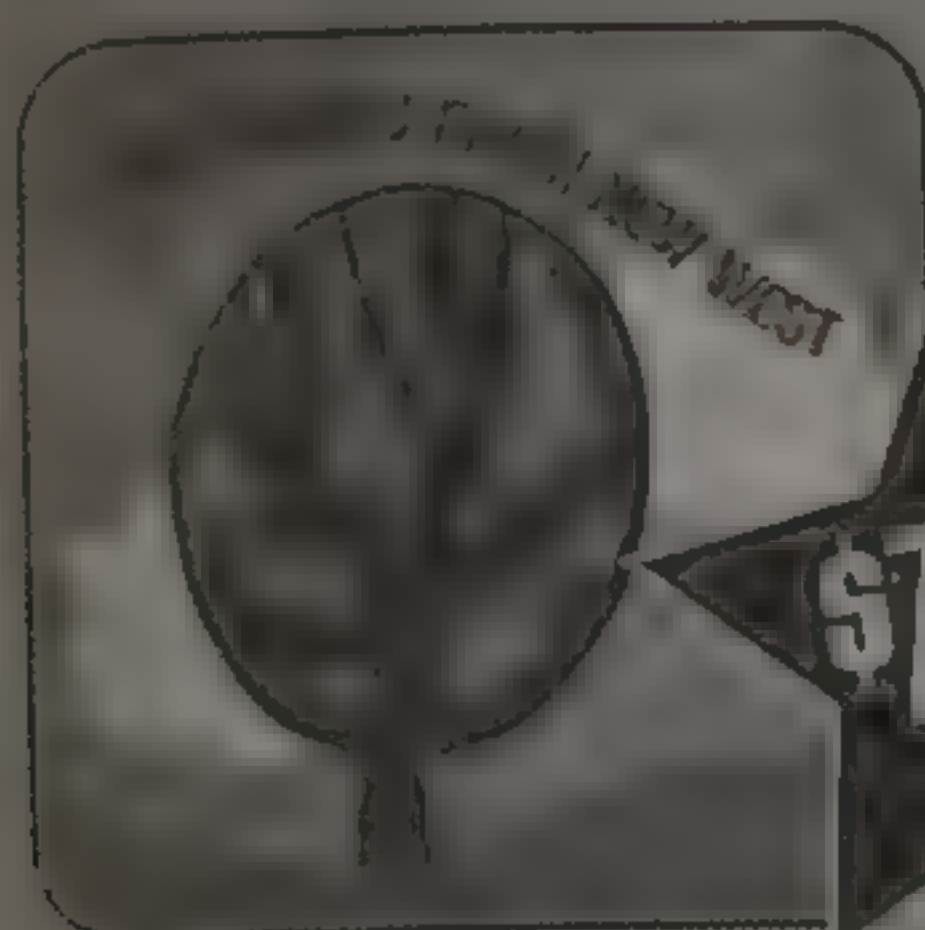


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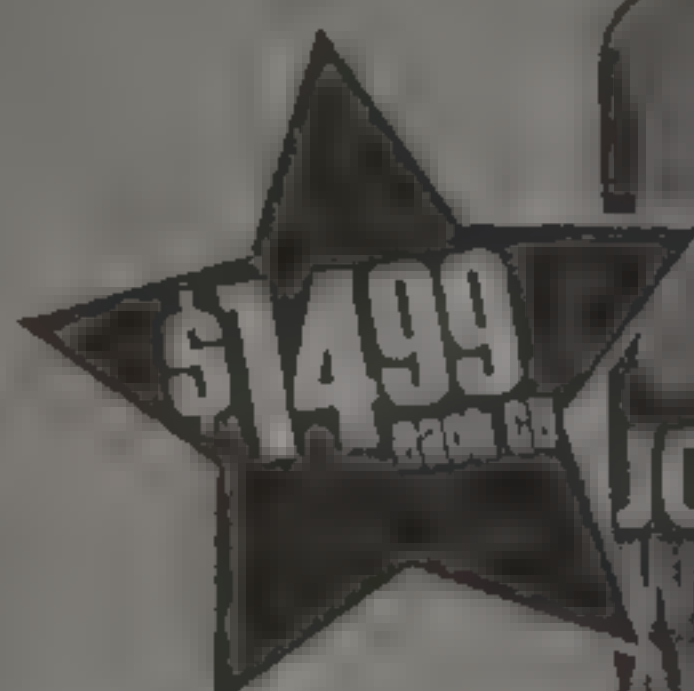
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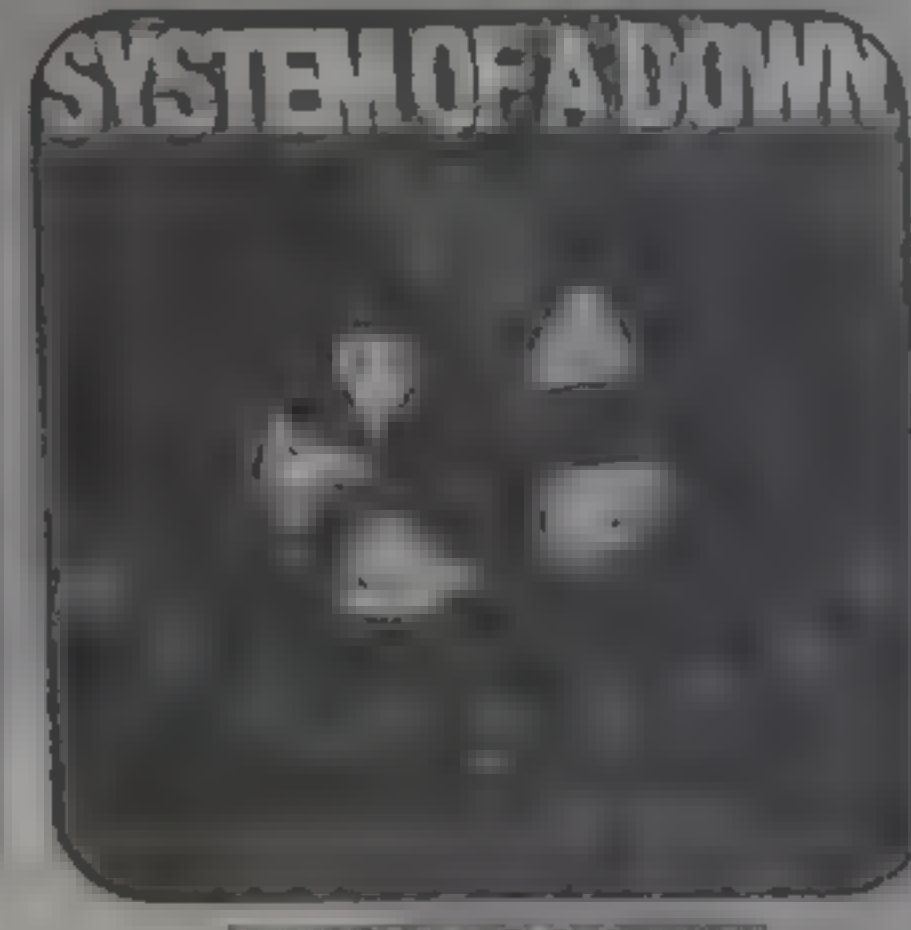


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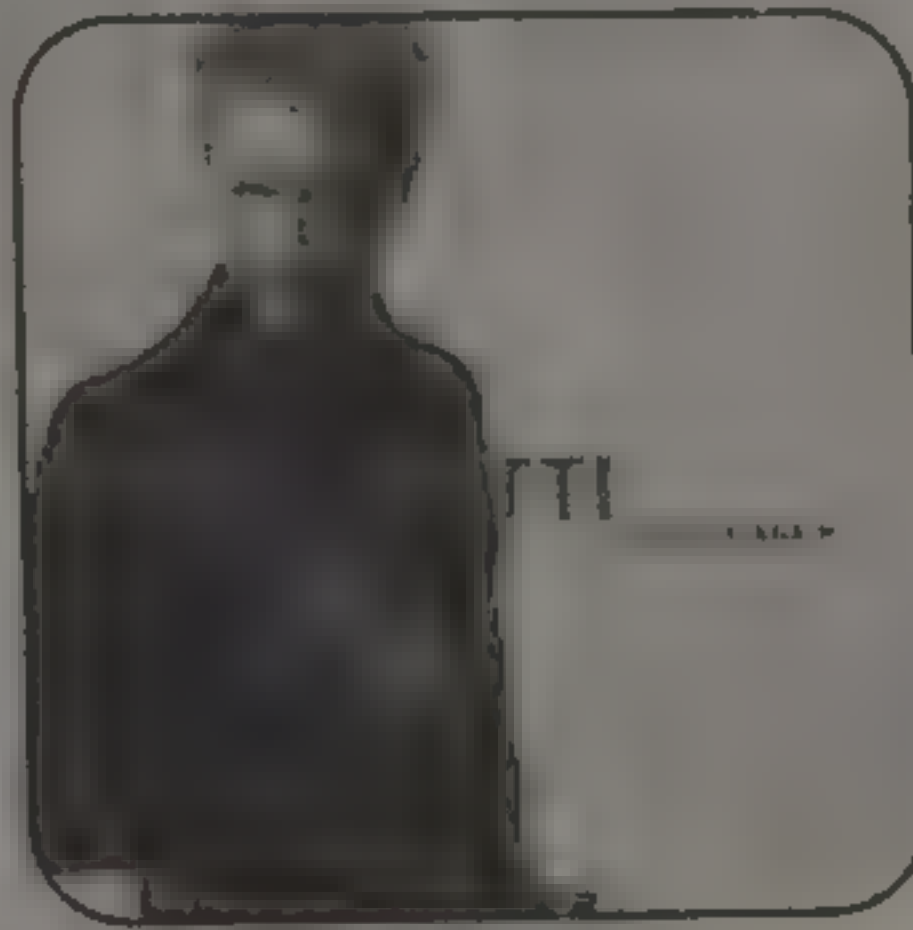
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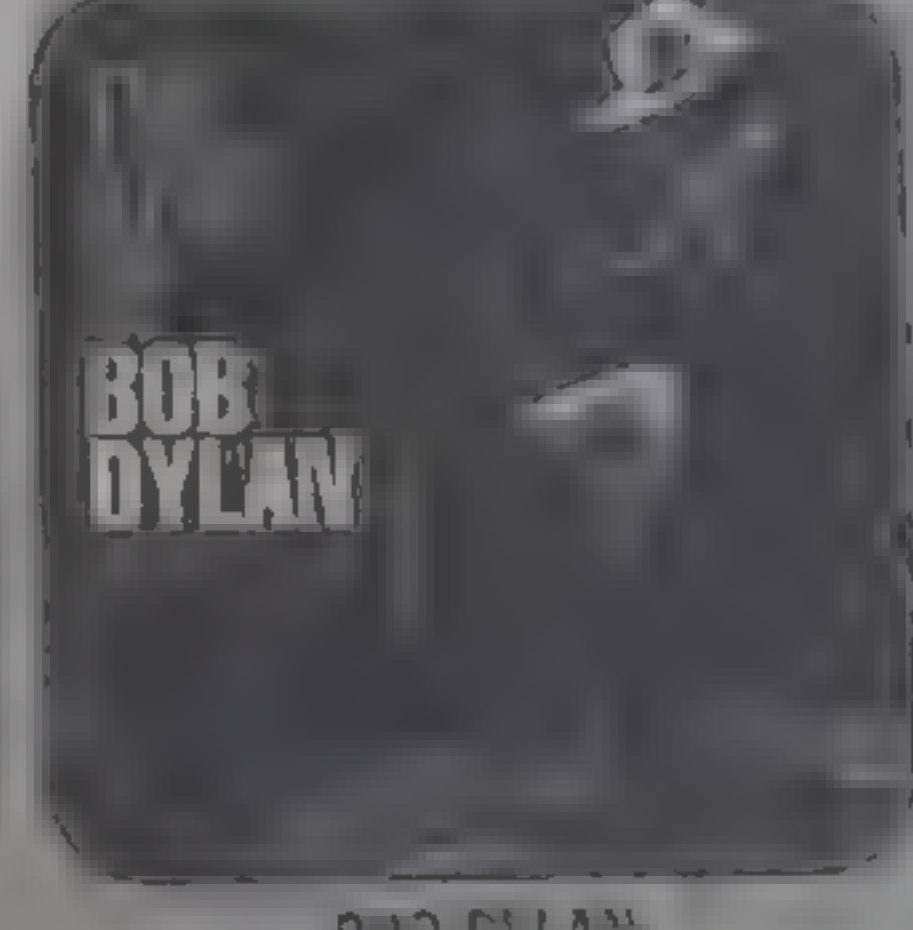
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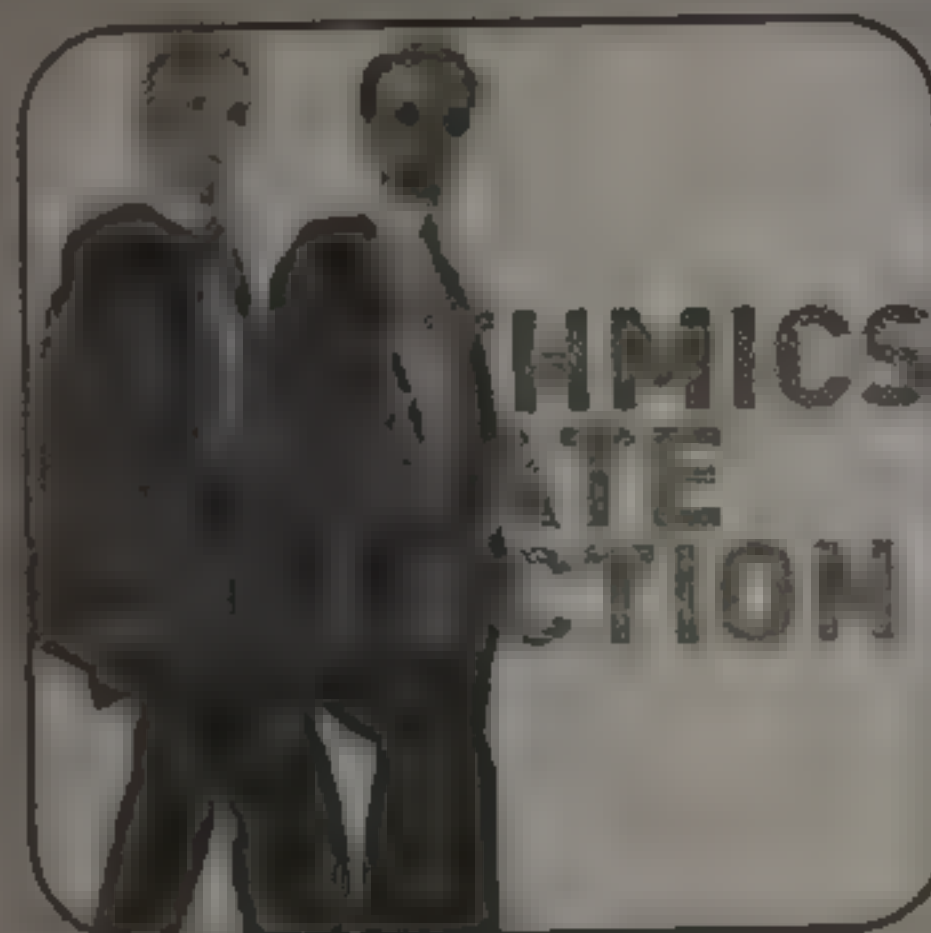
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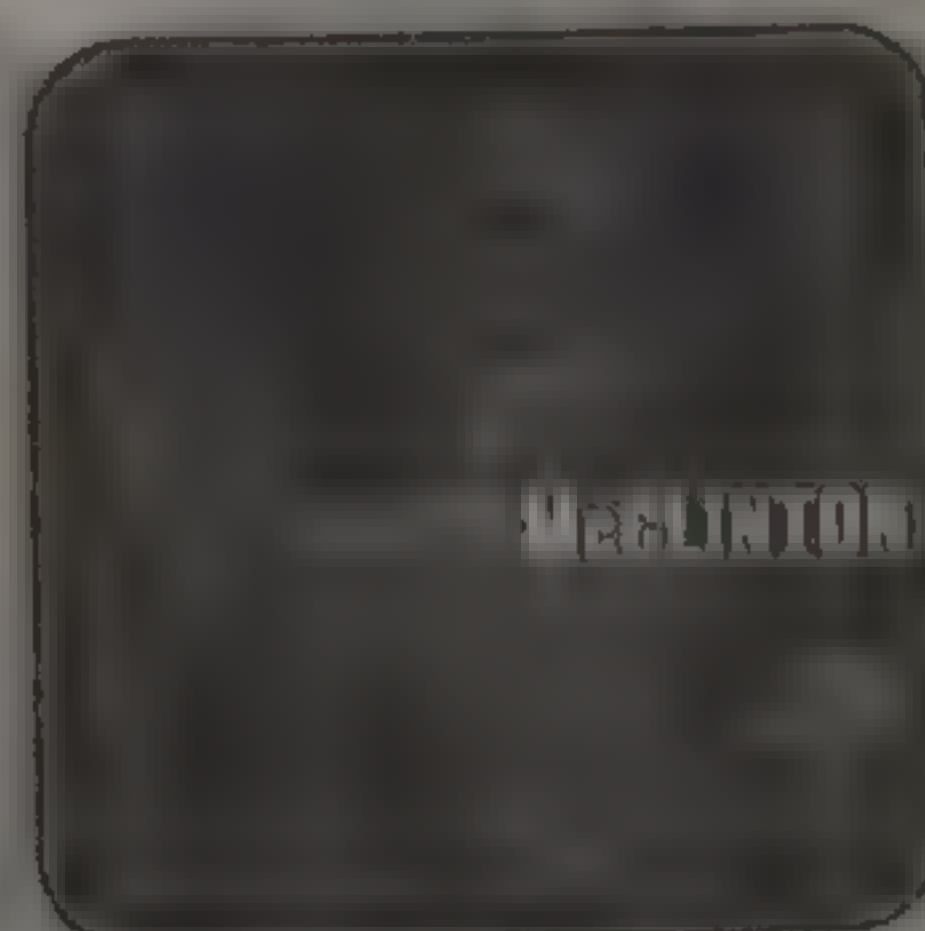
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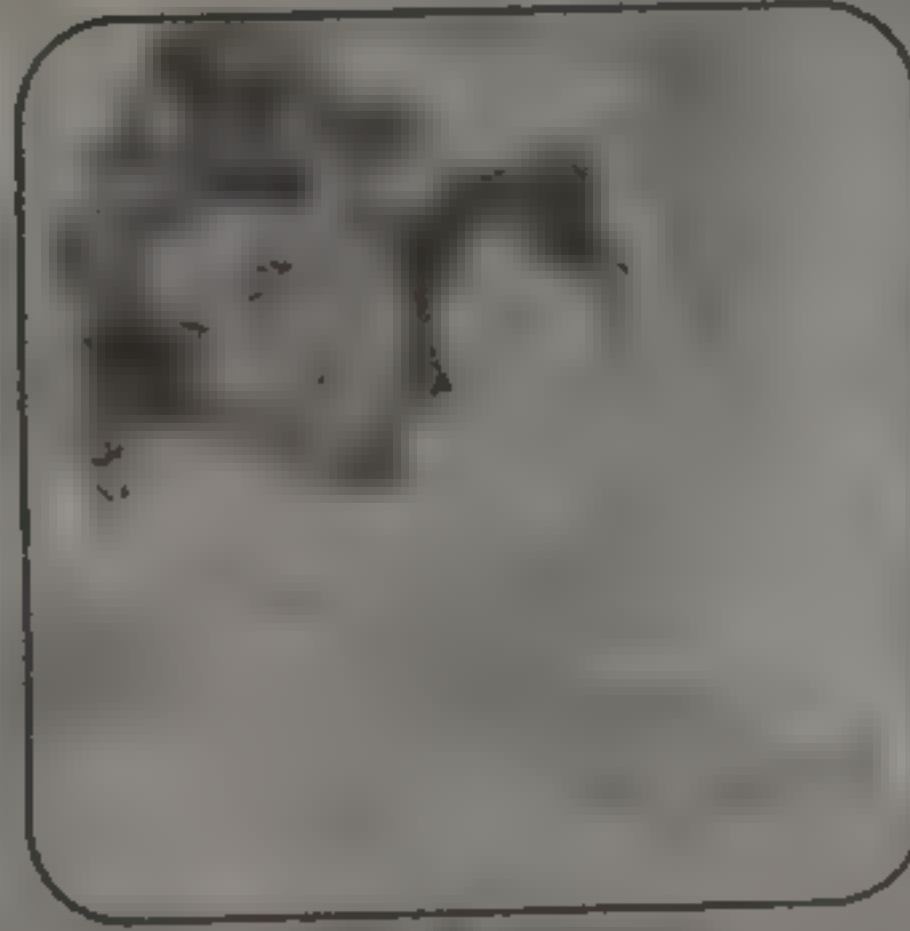
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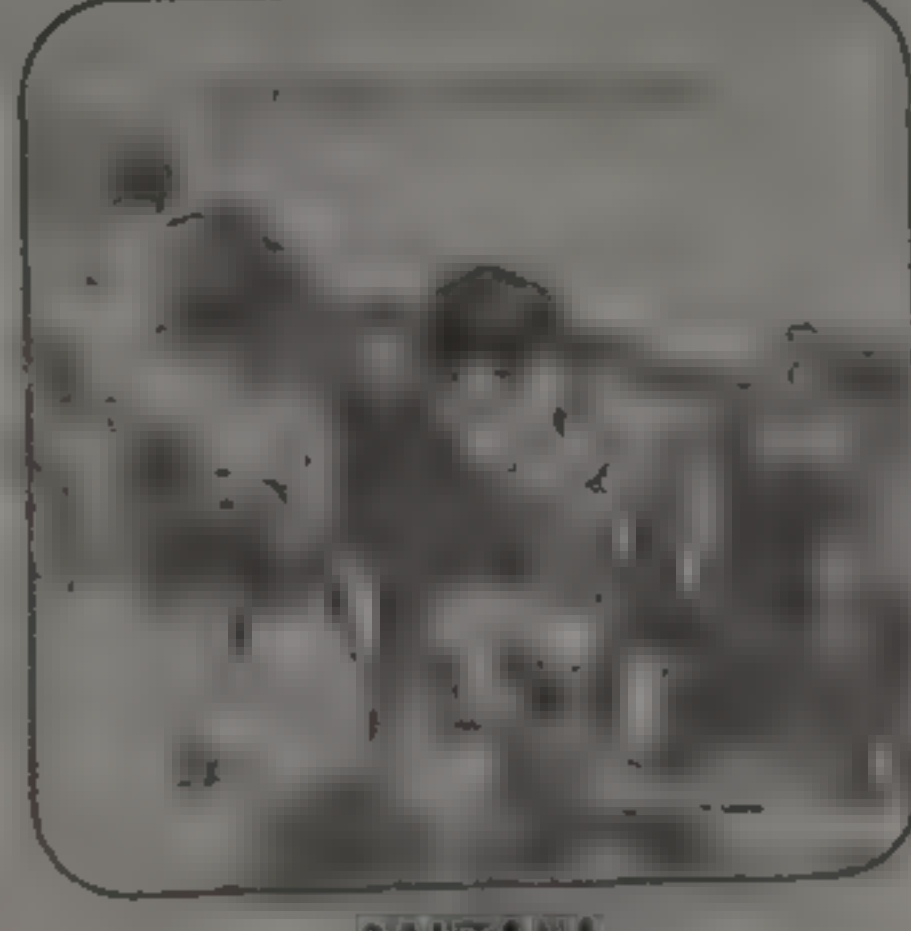
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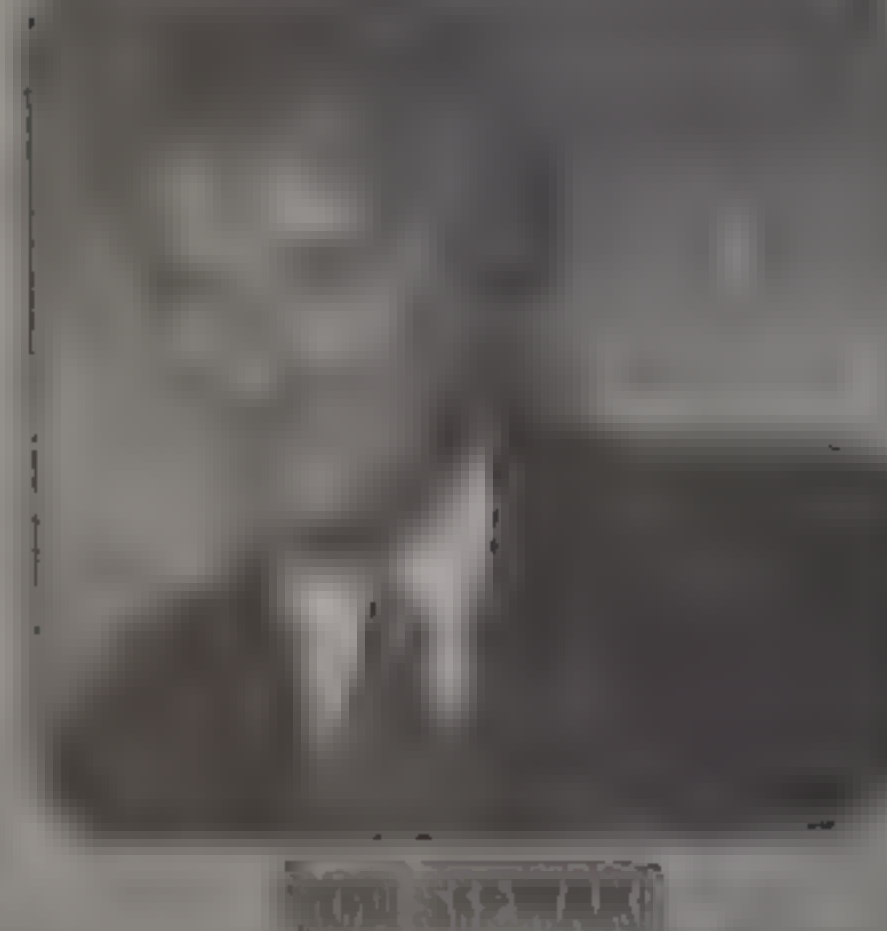
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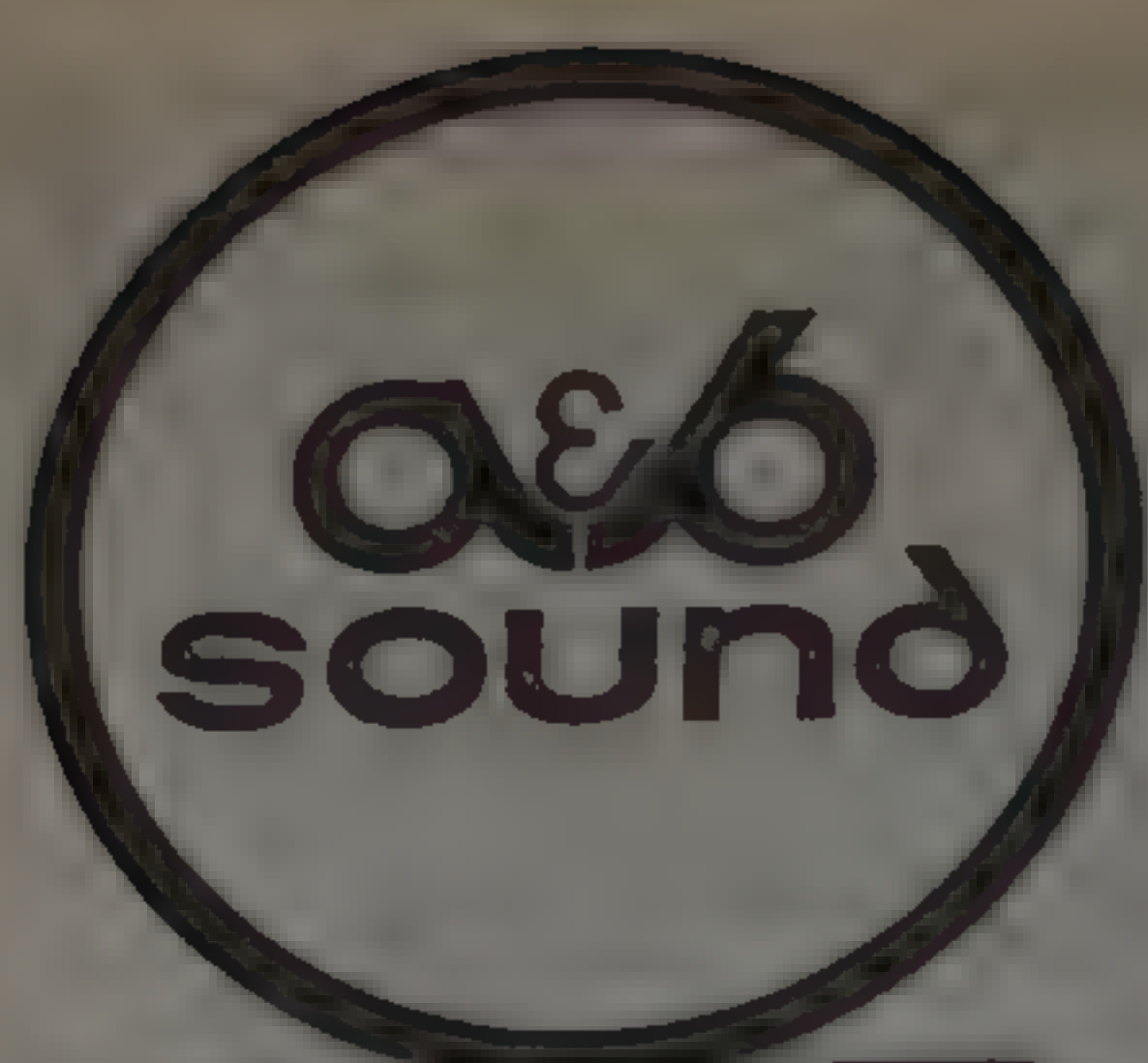
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## NEW SOUNDS

**WILCO**  
**KICKING TELEVISION**  
(NONESUCH)

Wilco is the soundtrack to an America that has a conflicted and tender heart, always breaking and being distracted by electronic mass media. They convey a contrasting mix of emotions in their songs, vacillating between fragile, angry, triumphant and melancholy. Recorded over four days in Chicago, and encapsulating six albums' worth of materials, *Kicking Television* is a fascinating autobiographical glimpse of a band that continually reinvents itself.

This two-disc collection adds another chapter to the band's mythology: long-time fans and critics will rave, analyzing and obsessing as they have over past albums, while unfamiliar listeners will be amazed by the depth of its material. The first disc kicks off with a dramatic take on "Misunderstood" from the *Being There* album, and, with its repeated "nothing" refrain at the end, delivers perhaps the best song ending ever recorded. Then they launch into new songs from *A*

*Ghost is Born*, rocking through "The Late Greats" and "Handshake Drugs" before delivering blistering but tender versions of favourites from the brilliant *Yankee Hotel Foxtrot*. The best performances, though, are on the second disc, where Tweedy's vocals and acoustic guitar work are given room to invoke real heartache on standouts like "Airline to Heaven," "Radio Cure," "Ashes of American Flags," and "Poor Places."

As always, the band creates rich aural backdrops with steel guitar, sombre bass lines, organ, and erratic, perfect percussion, while electric guitar noise rips away at the fabric of each beautiful melody. *Kicking Television* is the definitive live statement of this band's intense musical genius.

★★★★★ —JEREMY DERKSEN

**HERALD NIX**  
**SOUL OF A KISS**  
(NORTHERN ELECTRIC)

Herald Nix's *Soul of a Kiss* kicks off with the swampy drone of "The Bright Side of Nothing," driven by the rattle of Jay

Johnson's drums and Nix's shaky acoustic slide. The track sets the tone for what's yet to come: the man has a voice that is weathered, but not harsh, and Nix sings his songs like a bluesman drifting from town to town with just his words and a guitar. There's honesty in his voice, helped along by the naturalness of the recording, captured live mostly in a house in Vancouver. There's no point in tagging Nix with some the alt-country label, because his music speaks for itself, telling a story that exists outside of the music industry's need to deliver everything in a marketable package.

Nix alternates between attacking his guitar and picking it gently, and the mellow hope of "I Think of You" and "I've Got Your Photograph" provide a wonderful counterpoint to the tattered sounds of "Hurry On" and the title track. And while Nix tends to find a lot of his material in darker corners, he doesn't simply wallow in pain; in his world, the only way to get through the hurt is by fighting through it, and Nix's music is soothing in the way that

it sets out to find some light  
★★★★ —EDEN MUNRO

**ALICIA KEYS**  
**UNPLUGGED**  
(1)

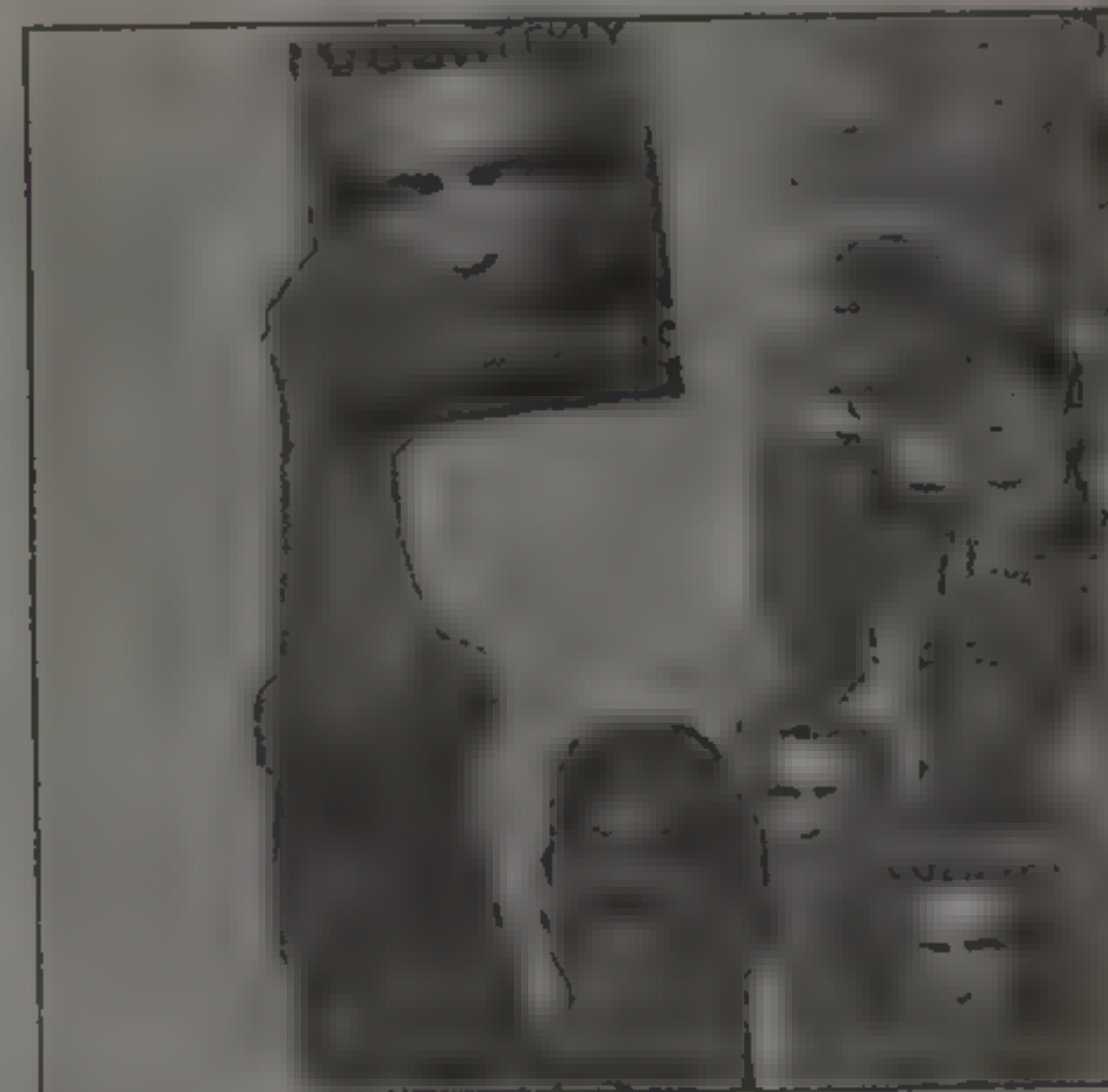
Isn't it about time to retire *Unplugged* as an album title? Yeah, there have been a few great albums released under the moniker (and a hell of a lot of really bad and mediocre ones), but still—shouldn't the artist at least be given the opportunity to put a little creativity into the name of the album? Well, maybe not in most cases, but when the album is as sweet as Alicia Keys's *Unplugged*, it would be nice to allow them a little more freedom.

While the album is not entirely unplugged (there are some keyboards throughout), it is nonetheless an intimate affair. Keys's passion for music comes across as she sings with an impressive group of musicians backing her up. There are a lot of them, too, from the basic group of bass, drums, keyboards and guitars, to horn and string sections and four backup singers. That many people on stage could easily turn into a traffic wreck, but they pull it off and make it look easy, doing everything it takes to give the songs some soul, and Keys happily lets the band share in the spotlight. "How Come You Don't Call Me" offers a chance for the backing singers to shine, while the whole band gets a chance to bring something special to the poetic symphony of "Streets of New York (City Life)."

Keys even drops some new songs

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and reworked versions of older ones to the show, making for a live album that, while not exactly shattering the myth, is more than just a run-through of her greatest hits. ★★ —EDEN MUNRO

**ANNE LOREE**  
**LEAVING SHADOWLAND**  
(INDEPENDENT)

With a nod to old friends, old haircuts and boots firmly planted in a modern sound, veteran Calgary singer-songwriter Anne Loree has released another sundry collection of folk-pop songs about growing up and out. *Leaving Shadowland*, which features a fine stable of Calgary musicians and songwriters, is a low-fi, self-produced affair, and although it is less political than 2002's *roAr*, *Shadowland* is nonetheless engaging.

Bookended by a couple of inspiring little ditties—"Find Your Thing" and "There Will Always Be,"—this disc showcases Loree's superb, versatile songwriting which is in turn cheeky, self-deprecating, yearning and evocative. Wise and reflective, she scours a life lived fully in "Radical hair," "Maimie," and "When I hear The Who," then, with impeccable finesse, pins social commentary to a couple of catchy numbers like "Fortune Cookie" and "Greener," the latter embellished with Kris Demeanor's brassy spoken-word taunts, one of two appearances by the Calgary troubadour.

Musically, this disc rings with hooky hooks and infectious choruses, which resonate from pianos, guitars and accordions. But above all, it is

Loree's vocals—sweet and unaffected—which give her music a raw, distinctive sound. There is variety here. And murky depth. ★★ —LISA GREGOIRE

**THE SIGHTS**  
**THE SIGHTS**  
(NEW LINE)

The Sights have made a commitment to rock 'n' roll. From the opening blast of their take on Reverend Thomas Dorsey's "I'm Going to Live the Life I Sing About In My Song," there can be no doubt that they're dedicated to reckless abandon. For a trio, the Sights crank out a sound as large as any of the greatest power trios of the past, all without a bass player. Bobby Emmett handles the Hammond organ with his right hand and the piano bass with his left, leaving the sound wide open for Eddie Baranek to throw his weighty guitar lines all around.

While their energy sets them apart from other groups, the Sights' songs tap into pretty much every corner of rock music. Most of the tracks on the album would sit comfortably on classic-rock radio. Remarkably, though, it's incredibly difficult to spot any out-and-out ripoffs. There's definitely some Zeppelin in there, some Beatles, and a little bit of the Clash—hell, there are even some flashes of Deep Purple from time to time. But the Sights cram all of their influences into their fireball performances, easily obscuring the reference points of the past. Occasionally the tunes feel somewhat generic ("Will I Be True?"), but they pull out some fancy moves midway through with the

triumvirate of "Waiting on a Friend," "Baby's Knocking Me Down," and "Just Got Robbed," leaving behind a good impression as the last notes fade away. ★★ —EDEN MUNRO

**DAVID DONDERO**  
**SOUTH OF THE SOUTH**  
(TEAM LOVE)

David Dondero has a knack for writing lyrics that are humorous while avoiding goofiness. There's also plenty of more sombre material on his latest album; highways, the past, and death are all featured prominently in Dondero's thoughtful lyrics for the 13 tracks on *South of the South*. Dondero is a natural storyteller, whether he's turning out quiet acoustic folk ("South of the South" and "I've Seen the Love"), or rocking it up with some idiosyncratic electric guitar and horns ("Persevere").

Dondero's songs are well-crafted tales that showcase his unique approach no matter what the style of music, but there are a few gems here that stand out. "Journal Burning Party" is a stunning take on leaving the past behind, with a tattered guitar trading off with the vocal as it builds from a whisper to a raging testament to the future. "Let Go the Past" is a Texas blues that is a perfect companion piece to "Journal Burning Party," but "Laying Low in Eli, Nevada" is the real winner: everything that Dondero does well, he does here. It's beautiful, simple music, with a compelling story and twist. ★★ —EDEN MUNRO

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Oh, Michael Bacon,  
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### The Living Blue

**Fire, Blood, Water (Minty Fresh)**  
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That had me chair-dancing til  
My balls were sweaty

### Enya

**Amarantine (Warner)**  
Human reverb tank  
Sings in new, made-up language  
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### Trey Anastasio

**Shine (Columbia)**  
To quote the Phish song:  
"I like to cut his head off"  
Just to shut him up

### Prince Far I

**Silver & Gold 1973-1979 (Blood and Fire)**  
Unlike Bob Marley  
This long-dead reggae legend  
Could not dodge bullets

### Tony Conrad with Faust

**Outside the Dream Syndicate Alive (Table of the Elements)**  
Faust is great and all  
But I prefer my music  
To contain music

### V/A

**Do You Hear What I Hear? (Sony/BMG)**  
Yes, I can hear it!  
Cash register ching-a-ling  
As stars rape classics

### INXS

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Monday December 5th



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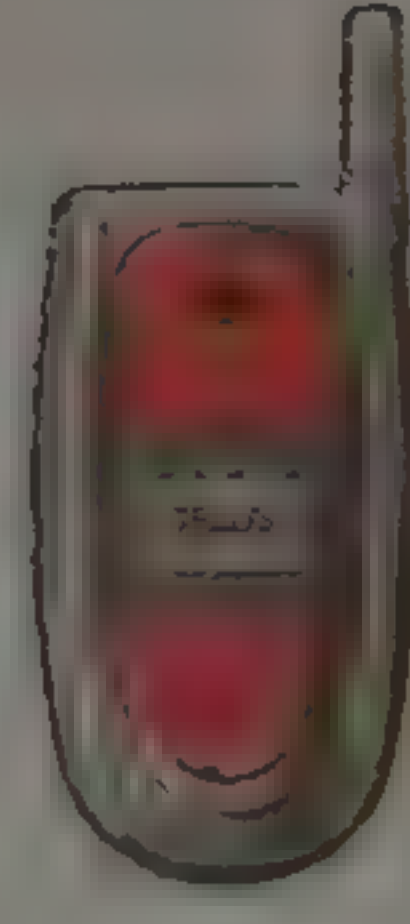
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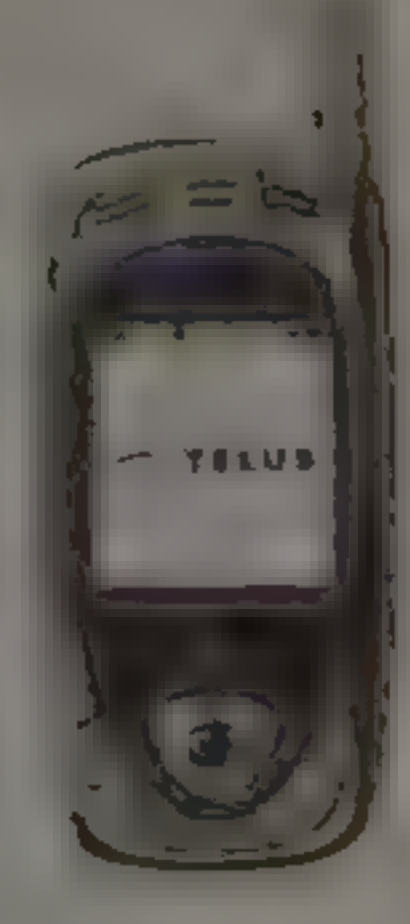
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## Myth congeniality

Conni Massing wishes you the best of the season in *The Myth of Summer*

BY PAUL MATWYCHUK

"Summertime" may be a pretty theoretical concept when you live in a city as cold and northerly as Edmonton, but that's not what playwright Conni Massing was thinking of when she gave her latest script the title *The Myth of Summer*. "Summer is a great metaphor for a certain kind of self-

delusion," she says. "I guess the trigger that first sort of inspired the play was an article I read ages ago in *The New Yorker*. It was this lovely, sardonic piece that sort of riffed on the images we all get sucked into regarding what summer will bring for us—cabins and cottages and sitting by the pool sipping big, jewel-coloured drinks. And it's true: I don't know anybody who doesn't get sucked into those ideas. For years, I always made these big summer plans to go to a Trappers game and drink beer and eat hot dogs and sing the national anthem and shout mild-mannered insults at the players. But I never got around to it—and now the team's gone, so it'll really never happen. But hope springs eternal, you know? By March of 2006, I'm sure we'll all be at it again, dreaming of getting into the car and spending the summer driving across Canada."

Most of the characters in *The Myth of Summer* dream of going someplace else too, someplace fresh and new that will fill the gaping void at the centre of their soul: discontented teenaged Jessica wants to head down to Nevada for the Burning Man Festival with her boyfriend Mordred; neurotic bride-to-be Melanie believes the French have figured out the secret of happiness, and so has begun reading Proust and swigging red wine while lounging in her chair by the shores of the West Edmonton Mall Waterpark; and German tourist Werner comes to Alberta hoping to cure his crippling world-weariness by communing with nature.

"THAT'S WHAT HAPPENS when you feel that you're missing something, that you don't have enough going on within yourself to sustain you," Massing says. "You start look-

ing for some other culture that can give it to you instead. As for the French thing, that's just something that always amuses and delights me, how every six months there's some new story in the media marveling at how the French can drink red wine and eat all this high-cholesterol food and yet still be tiny and not have heart attacks the way we do in North America."

Sadly, the French lifestyle doesn't agree with Melanie—or her friend Minnie, who keeps interrupting her French picnics with observations like "This wine is icky!" and "This cheese looks like snot!" And actually, when



I say "friend," what I really mean is "the hand puppet Melanie carries around in her purse and whom she secretly converses with, like Mr. Garlson and Mr. Hat on *South Park*."

"Since I wrote it," Massing says, "I've had two people from completely different walks of life come up to me and tell me they know people who do that. There's a friend of a friend in Vancouver who apparently talks to a sock puppet in this manner, and another friend who said that their grandmother sort of addresses everything to this doll of hers. And you do need to modulate your response to this kind of news—you have to go, 'Oh yes? That's interesting,' instead of, 'Boy, your grandmother is a freak!'"

IF MASSING SEEMS unusually pleased to be answering questions about *The Myth of Summer*, who can blame her? It took her an unusually long time to get the play onto the Edmonton stage. After all, she began

writing it after getting a commission from the Citadel's artistic director. No, not Bob Baker—Duncan McIntosh. Massing showed an early draft of *Myth* to Baker after he replaced McIntosh in 2000, as well as to the Citadel's newly installed director of play development, Veri Thiessen, both of whom Massing credits with guiding the script through several subsequent drafts and workshops. Still, with its eight-actor cast and its decidedly offbeat comic sensibility, *The Myth of Summer* probably was a long shot for a full Citadel production.

Instead, it'll be premiering at Studio Theatre—not usually a venue for new work, but a company whose long roster of available actors means they're always on the lookout for ensemble scripts. "It's really enjoyable to conceive plays on this scale and get all these different worlds converging," says Massing, whose earlier play *The Aberhart Summer* finally premiered at the Citadel in 2000 after a similarly protracted development period caused, in part, by its daunting cast size. "But there are really only two theatre companies in Edmonton that can do a play this size: one is the Citadel, and the other is Studio. There's just no getting around the fact that [a cast this big] makes it very difficult to sell. So I swear to you—I will do a little blood-letting ceremony for you right here on the table here at Starbucks—the next play I write will require no more than three actors." ☺

### THE MYTH OF SUMMER

Directed by Stephen Heatley • Written by Conni Massing • Starring Molly Flood, Shawna O'Connell and Jacqueline Russell • Timms Centre for the Arts (U of A) • Dec 1-10 • 420-1757

## Opposites attract

The *Walterdale* gets to the root of odd-couple hijinx comedies with *You Can't Take It With You*

BY DAVID BERRY

As far as wacky comedic situations go, the old "staid, conservative family meets free-spirited, zany family" bit is about as tried-and-true as they come: from a plethora of movies to even more sitcoms to still more sitcoms, but-tered-down-meets-footloose-and-fancy-free is one packhorse that's always two steps from being trotted out for another go-round. But for director Jaclyn Thomey, putting on a play with situations as familiar as the ones in *You Can't Take It With You*—the 1936 Pulitzer winner that practically pioneered the whole genre, if you can call it that—was far more a blessing than curse.

"I think the familiarity of it is fun," she explains while surveying the set at the Walterdale Playhouse.

"People know the zany family meets the straight family thing; it's where a lot of the sitcoms initially kind of came from, and I think that it's comfortable for people, and I think that they'll get a bit more out of it, because they don't have to adjust themselves to the plotline—what's that, what's going on here? People know it, so they can fully entertain themselves, and laugh, and maybe



get inspired a little."

Of course, just because it's familiar doesn't necessarily mean it's easy to follow. The play loosely centres around the relationship between Tony Kirby, he of the grey wool suit variety, and Alice Sycamore, the most quiet and reserved of a very different breed of family, one that includes a tax-dodging patriarch, a xylophone enthusiast who also likes to print Trotskyist propaganda for the fun of it, a ballerina and an earnest if loopy aspiring playwright. As Tony and Alice's courtship becomes more serious, Tony insists on having his family meet Alice's, and hijinx ensue. Naturally, these particular hijinx involve an absolutely frantic degree

of energy, as, in addition to a large cast, writers George S. Kaufman and Moss Hart infused a fair bit of the madcap comedy of the time into the simple, upbeat messages and themes of the play.

FOR THOMEY, the opportunity to work with so many people on such a chaotic project was one of the biggest draws, but obviously one of the biggest challenges as well.

"It's kind of an experiment sometimes, because you have something in your head, but when you get there, it just doesn't always work out. So now you have 15 bodies on stage, and they all have to do something and be somewhere, so you have to get kind of creative," she says with a laugh. "I think that, because the play is so challenging, and that's what drew me to it, it was also, like, 'Oh my God.' It's kind of two-fold. The challenge is a good thing, but there are some moments when you're just looking at the list of things that you still need to do, and it's just, 'whoah.'"

Of course, the work is made a lot easier by the fact that Thomey still finds quite a bit of relevance and poignancy in the play, even if it's a message that's come before. As she



explains, there's something to be admired in a family like the Sycamores, a group of slightly bizarre individualists who are more interested in finding their way in life than living up to others' expectations.

"You know, we're so consumed with products and materials and keeping up with the Joneses, way more than we ever have before, I think," she says. "We live in a disposable society—everything is disposable, we have mops that are disposable, plates that are disposable, everything. This was a time where people worked with what they had—the skull is a candy jar, you know?"

"But they're not consumed with

keeping up with the trends, or that they must have this," adds Thomey. "I think it really relates to now-days, just to take a step back and say, 'What's this all about? What am I doing this for? Do I really need to buy another pair of shoes?' Not that I should really be talking on that last one." ☺

### YOU CAN'T TAKE IT WITH YOU

Directed by Jaclyn Thomey • Written by George S. Kaufman and Moss Hart • Starring John Hutchison, Lindsay Elleker, Wes Schofield and Kenneth Armstrong • The Walterdale Playhouse (10322-83 Ave) • Dec 1-10 • 439-6578



# Got you covered

Seeing the World of Sound an impressive collection of Folkways Records album art

By AGNIESZKA MATEJKO

It's hard to imagine that Edmonton, of all places, could be the frequent destination of a famous New Yorker who changed the course of music in North America and who grew to love our city so much that he donated his life's work to it. But that's exactly what happened. Moses Asch, the founder and director of Folkways Records (the company responsible for bringing artists like Woody Guthrie, Leadbelly and Pete Seeger to the world's atten-

tion) rarely left New York, but when he did, he would come to Edmonton to visit his son and grandchildren. Asch grew to be so impressed with the quality and diversity of local artists and with the culture-friendly atmosphere of local festivals and radio stations such as CKUA (a station he felt represented many of his own values),

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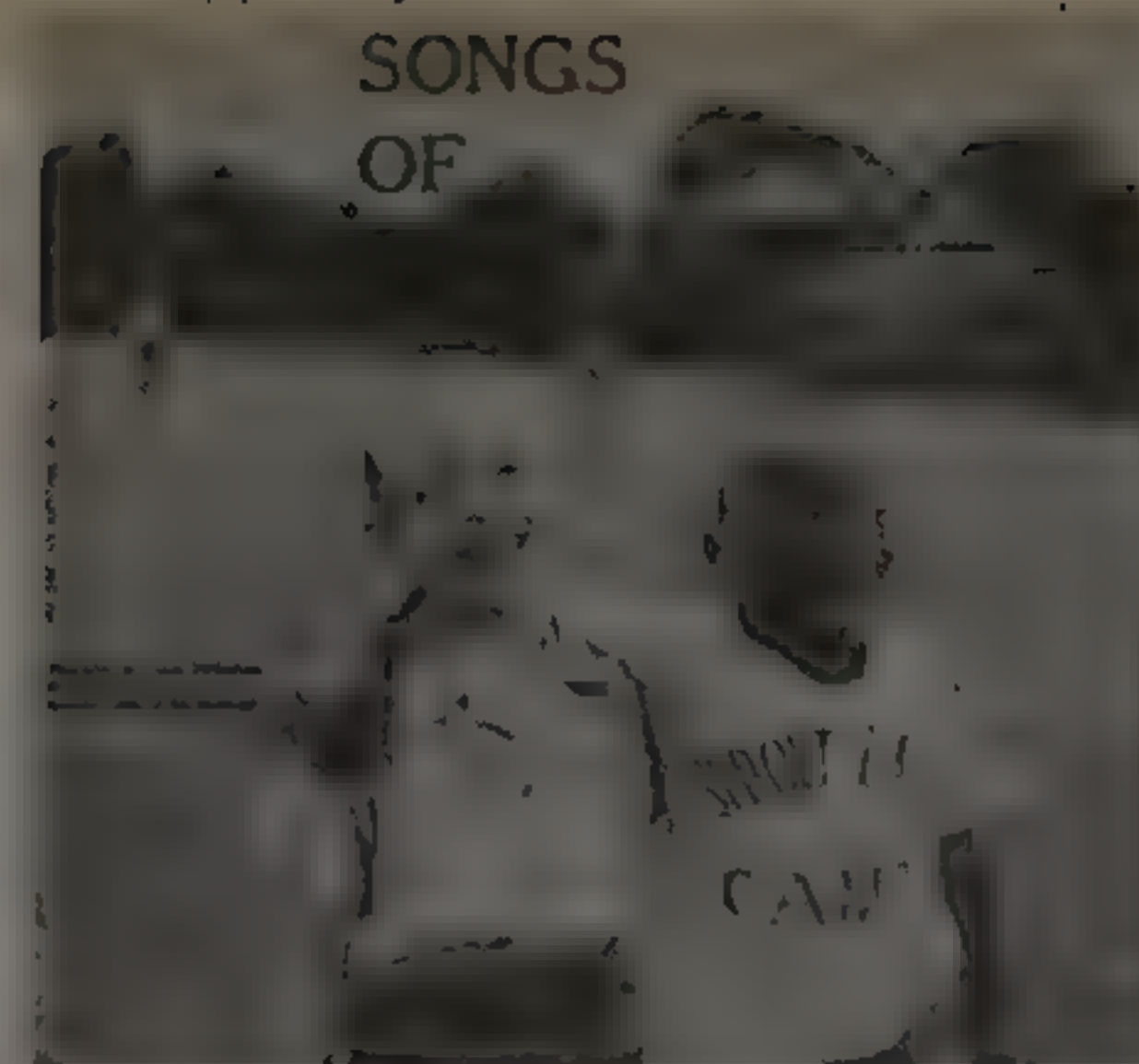
that despite all the museums vying for his historic record collection, he chose Edmonton as the best place to house his legacy. Now, Asch's massive collection is permanently available for public listening in the U of A's newly formed FolkwaysAlive: Canadian Centre for Ethno Musicology. And the

album covers, in a collaboration between the U of A's Department of Art and Design, Smithsonian Folkways Recordings and FolkwaysAlive, have been temporarily installed for viewing at the FAB Gallery's show *Seeing the World of Sound: the Cover Art of Folkways Records*.

These hard-hitting, deeply socially conscious album covers became the trademark of Asch's influential company. "This is something that has huge social relevance," explains co-curator Joan Greer as she looks at the hundreds of albums that she helped to select and hang in the FAB Gallery. "Folkways gave voice to so many different kinds of people—people who didn't have a voice."

Regula Qureshi, another curator and the director of FolkwaysAlive, agrees. "It was a small company but it was so important because it stood for making the world a better place."

**THE DEEP REVERENCE** with which Greer and Qureshi speak about the legacy of Moses Asch is understandable. The artists that Folkways Records



SONGS OF

supported over many decades of turbulent American history were anything but mainstream. In the middle of the Vietnam War, Asch produced a record of Vietnamese music, which, says Greer, not only gave people a face, but also showed that they literally had a voice. He produced an album by Pete Seeger while he was on trial during the McCarthy hearings, and long before the gay rights movement, he put out an album called *Gay and Straight Together*. He also turned convention on its head by getting Leadbelly, a black man just out of prison for murder, to record an album for kids called *Negro Folk Songs for Young People Sung by Leadbelly*. And this list goes on to count over two thousand albums.

But as this display of album covers aptly shows, the voices of marginalized musicians were not Asch's only means of changing the world; the visual art-



work became a powerful message itself. Folkways Records covers radically stood out in a sea of slick mainstream designs; their matte, sombre palette and a graphic style with somewhat of a hand-made, woodcut look was instantly recognizable. "When the sound artists, the visuals, were put together, they formed a powerful mix," Greer says.

In the end, one tiny company (Asch never hired more than six people at one time) helped to lift the music in North America to a socially conscious platform. "He's all about human rights," Qureshi says. "He didn't go about saying it; he did it."

## SEEING THE WORLD OF SOUND: THE COVER ART OF FOLKWAYS RECORDS

Curated by Joan Greer, Regula Qureshi, Margaret Asch, Susan Colberg, Dan Sheehy and Anthony Seeger • FAB Gallery (U of A) • To Dec 12

## THEATRE NETWORK PRESENTS

# GIRL IN THE GOLDFISH BOWL

## MORRIS PANYCH



## theatre notes

By PAUL MATWYCHUK AND CAROLYN NIKODYM

### Go Fringe, young man

"Git Along, Little Fringie."

"Butch Cassidy and the Sundance Fringe."

"The Good, the Fringe and the Ugly."

"A Fistful of Fringers."

It's late Monday afternoon at the Next Act Pub, and I'm sitting in a booth next to actor/playwright James Hamilton. The annual Fringe lottery—the suspenseful and yet at the same time rather tedious process by which each year's roughly 100 available indoor slots at next summer's 25th anniversary Fringe festival are assigned to the hundreds of hopeful theatre troupes from Edmonton and around the world—is about to take place. Traditionally, the event climaxes with festival director Miki Stricker unveiling the "theme" of the upcoming festival, and since she and her co-host Darrin Hagen are both dressed in cowboy hats, some kind of Western title is obviously in store. But what could it be? It doesn't take long for our guesses to get pretty abstruse.

"Have Fringe, Will Travel."

"The Outlaw Josey Fringe."

"The Fringe That Shot Liberty Valance."

"This Fringe Ain't Big Enough for the Both of Us!"

At long last, Stricker and Hagen are ready to start drawing names from the

pool of local applicants—and not a moment too soon, because Hamilton and I are scraping the bottom of the barrel with titles like "Fringesmoke" and "Midnight Fringeboy?" Hamilton snaps to attention: his script *Fit* (a Chuck Palahniuk-style dark comedy about a man out to avenge himself against the author of a self-help manual that has destroyed his life) is one of the 145 shows competing for the 50 slots reserved for Edmonton productions. (Fifty more names will go onto a waiting list.)

Hamilton has had a lot of luck at the Fringe (*Nighthawk Rules*, which he co-wrote and co-starred in, was one of the biggest hits of last summer's festival), but not at the lottery—for the last four years in a row, his company, the Bedlam Theatre Concern, has come up empty.

Plenty of illustrious local names are called over the next 20 minutes, an encouragingly high number of them with brand-new scripts: Beth Graham, Daniela Vlaskalic, David Belke, Chris Craddock, Lyle Victor Albert, Ken Cameron. Jeff Haslam has a show called *Licky's Revenge*, and Davina Stewart has an Irmengarde extravaganza called *The Lady Wheezes*. But alas, Hamilton is not among them—for the fifth straight time. He's not even on the waiting list. Is he bitter?

"Hey, I'm an actor in Edmonton," he says. "I'm always bitter! I don't get it; I'm generally a lucky person—I'm the guy who finds \$20 or a bag of weed on the sidewalk. The only explanation I can think of is that the vast majority of the people who are drawn aren't here. So I'm starting to think that getting your name drawn is sort of an absolute Taoist thing—you've got to be the unbent reed, the uncarved log. They're probably thinking about anything other than doing the Fringe at this moment; maybe to get involved in the Fringe, you need to have no thoughts at all about being involved in

the Fringe."

Hamilton's speech is interrupted by a drum roll from the audience. Stricker and Hagen reveal the theme of next summer's Fringe. It's "Hi-Yo Fringe... Away!" Somehow, the new can't help but seem anticlimactic. (PM)

### It's beginning to feel a lot like...

Now that Christmas music is starting to get piped into cafés and elevators across the city, and Santas of various shapes and sizes are ho-ho-ho-ing to little kids in the malls, seasonally-themed theatre, too, is making its grand entrance. On the more traditional side, the Varscona Theatre plays host to James Brewer's *An Evening With Charles Dickens* (December 7-18), where Brewer will bring to life the man behind the timeless classic *A Christmas Carol*.

And back by popular demand, Northern Lights Theatre will be presenting two staged readings of David Sedaris works for one public performance (December 3) at the Third Space. Trevor Schmidt will be reading from *The Santaland Diaries*, a hilarious account of an actor who finds work as an elf in an increasingly busy department store. And *Season's Greetings* will be read this year by Kirsten Rasmussen, a farcical take on those family newsletters that Martha Stewart advises you to send out with our Christmas cards.

Also taking a stab at the sensationalism of the season are the crew at Mostly Water Theatre. Their *XXXMas*, at the Arts Barns PCL Studio December 3, is a multimedia sketch comedy show in which Santa is a blue-collar worker no longer satisfied with his job. The foursome, made up of Sam Vartanov, Trent Wilkie, Matt Stanton and Craig Buchert, hope to offer something of the season to people who don't really like to begin with. (CN) ☐

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# free will astrology

By ROB BREZSNY

## ARIES

Mar 21 - Apr 19

meditated on your immediate future, I vision of you making your way through obstacle course—scurrying across booby-termed terrains, shimmying through tunnels, climbing over barriers, leaping across chasms. Curiously, there was not the least bit of stress etched on your face. On the contrary, your eyes were wide and your expression was exultant. You seemed to regard this as an ordeal, but as a welcome opportunity to expand your resourcefulness.

## TAURUS

Apr 20 - May 20

953, Ena Bridge got engaged to Tony in their hometown of Kent, England. They broke up and lost touch with each other until recently. Now they're engaged again, planning to go through with the marriage. They shrunk back from 52 years ago. I told them as your good-luck charms, Taurus, you, too, will be returning to the land of a long lost dream, or revisiting a desire abandoned years ago, or exploring a potential union you gave up on in the past.

## GEMINI

May 21 - June 20

was born in Texas near a facility that manu-

factured nuclear weapons. When I lived in South Carolina, my neighbour was a bigoted Klansman. During my time in Philadelphia, I found a hand grenade on the sidewalk. I was shot in North Carolina and beaten up in Michigan. I've almost been arrested on fraudulent charges twice, once in New York and once in Washington. Despite it all, I love America—every part of it, red states as well as the blue states. I love its loudness, unpredictability, extravagance, and contradictions. I'm intrigued by the bizarre myths at the heart of the public discourse and entertained by the hysterical tone of that discourse. Now, using my example as inspiration, Gemini, proclaim your appreciation for influences that sometimes drive you half-crazy.

## CANCER

June 21 - July 22

"Dear Rob: Whenever I'm beset by fear, I sleep with the shield I made for myself. It's a hubcap on which I've glued a bunch of protective symbols, like a million dollars in Monopoly money, the fragment of a mirror I stole from the hospital where I was born, the toothbrush of an ex-lover I'm still good friends with, 20 Tamiflu pills arranged in the shape of a peace sign, a notebook page on which I wrote my best dream ever (in which my mom and dad were Mother Teresa and the Dalai Lama), a library card from Princeton with both my name and Einstein's on it, a painting of a mutant butterfly dive-bombing a rainbow that's on fire, and a bumper sticker that reads 'Adrenaline is my drug of choice.' —Laughing at My Anxieties." Dear Laughing: I love your shield idea so much I'm recommending it for my Cancerian readers while they're in their "I Love to Worry" season.

## LEO

July 23 - Aug 22

Of course I want to do everything I can to help you make your dreams come true. But right now there's a more pressing concern.

You've got to dream bigger and hotter and wilder. You need to demand more from your imagination and conjure up more daring fantasies. Here, then, is a prescription from your soul doctor: In the coming week, spend at least 10 minutes a day brainstorming at the outskirts of your understanding.

## VIRGO

Aug 23 - Sept 22

Passing a video store window in San Francisco, I spied a poster advertising a set of DVDs for all seven years of some old TV program. What show it was, I couldn't tell. Most of the sign was obscured. But the blurb at the very top promised that "You may never get up off the couch again"—presumably because you'd become so immersed in the world of the TV show that you'd have no need to actually go out and live your own life. While I don't usually recommend that you pursue this kind of escapism, Virgo, it's perfectly fine—maybe even healthy—to do so now. Please feel free to disappear from the grind for a few days. If necessary, flee into an alternate reality.

## LIBRA

Sept 23 - Oct 22

"Every act of conscious learning requires the willingness to suffer an injury to one's self-esteem," wrote psychiatrist Thomas Szasz. "That is why young children, before they are aware of their own self-importance, learn so easily; and why older persons, especially if vain or important, cannot learn at all." I hope this observation is a sufficiently gentle preparation for your assignment, Libra. Are you ready to make the entire world your classroom, to expand your capacity to be taught, and to master a slew of new tricks? I hope so. To pull it off, you must be willing to let your ego die.

## SCORPIO

Oct 23 - Nov 21

Biologist Francis Crick (1916-2004) won a

Nobel Prize for co-discovering the DNA molecule. Naturally, he didn't have any use for the religious right's pet dogma, Intelligent Design. But neither did he fully endorse evolution. That theory says Earth's first life forms arose from organic molecules, which in turn coalesced from inorganic matter. In Crick's opinion, that process was impossible because there wasn't enough time for such a stupendously complex series of events to unfold, given the fact that our planet is only 4.6 billion years old. To address the discrepancy, Crick favoured the theory of "directed panspermia," which proposes that life arrived here via an advanced extraterrestrial civilization. Your assignment, Scorpio, is to do as Crick did: Carve out a middle ground between two competing perspectives, transcending the narrow definitions that each of them uses to frame the big questions.

## SAGITTARIUS

Nov 22 - Dec 21

In her profile on poet John Ashbery in *The New Yorker*, Lanissa MacFarquhar reports that his Manhattan apartment is deeply chaotic. "Everything needs to be open and nothing is ever closed," she quotes Ashbery's partner as saying. "Drawers. Cabinets. Closet doors. Everything! All possibilities must be available at all times." This happens to be my exact prescription for you, Sagittarius. Make your heart as innocent as possible. Suspend your opinions. Judge nothing. Be hungry for the raw truth and beauty that can be captured with the aid of naked receptivity. Oh, and keep all your cabinets and drawers open.

## CAPRICORN

Dec 22 - Jan 19

You might want to listen to "Doing the Unstuck," a song by The Cure. It could prod you to do what you know you should, which is expel yourself forcibly from the rut you're lodged in. "It's a perfect day for letting go / for setting fire to bridges," the lyrics advise,

"for rip-zipping and button-popping / for dancing like you can't hear the beat." Maybe some of you are protesting, "But I want to use logic to think my way out of this jam." Here's what I have to say in response: You probably won't get unstuck with your rational mind alone, which is why you should do irrationally constructive things like singing liberation songs very loudly.

## AQUARIUS

Jan 20 - Feb 18

Did you know that the world has become dramatically more peaceful in the last 14 years? The 2005 Human Security Report documents how wars, coup d'états, and genocide have declined 40 per cent since 1991. Weapons sales between countries have dropped 33 percent, and the number of refugees has diminished 45 per cent. I hope this shocking data, which should have been trumpeted on the front page of every newspaper, will inspire you to throw yourself with rebellious exuberance into this week's assignment: Ignore the cynical masochists who preach doom and gloom, and take up the cause of zoom and boom. The astrological omens say this is your special time to explore the frontiers of pleasure, harmony, integrity, and freedom.

## PISCES

Feb 19 - Mar 20

Singer-songwriter Leonard Cohen has recorded 11 albums, including *Death of a Ladies' Man*, produced by the legendary Phil Spector. Spector used unusual methods to provoke Cohen's genius, like holding a gun to the singer's head and demanding a more emotional delivery. I don't recommend that you enlist the services of a nut like Spector, nor do I think you should resort to such outrageous goads. I do, however, hope you'll find ways to give yourself friendly shocks that will move you to raise your expectations of yourself. ☺

# ARTS WEEKLY

Get your free listings to 426-2889  
e-mail Glenys at  
glenys@vuwweekly.com  
Deadline is Friday at 3pm

## DANCE

**NIGHT AT THE OASIS: ISIS DANCE Festival**  
100 Festivalway, Sherwood Park (439-6960/451-0101) • A Middle-Eastern dance recital featuring Isokan  
• Dec. 1 (7:30pm) • \$15 (adv) at Isis Dance, \$20 (door)

**THE HUTCRACKER: ALBERTA BALLET AND BALLET**  
Jubilee Auditorium (451-8000) •  
• Director Jean Grand-Maitre, with Boston Ballet artistic director Mikko Nissinen's choreography, each performance features the Edmonton Symphony Orchestra.  
• Day festivities turn into a night of mystery, magic and entertainment • Dec. 8-10 (7:30pm), Dec. 10-11 (2pm);  
• Cracker brunch: Sun, Dec. 11 (11:45am-1:30pm) •  
• Tickets at available at TicketMaster

**UMI OUMI HIZZI** Royal Alberta Museum Auditorium,  
115-102 Ave (488-0706) • Middle-Eastern dance recital  
• Sun, Dec. 4 (8pm) • \$15 (adv)/\$20 (door)

## GALLERIES/MUSEUMS

**ANNE BUGERA GALLERY** 12310 Jasper Ave (482-6611) • **CHRISTMAS GROUP SHOW:** Lara Chauvin, Gordon Harper, Elin Neumann, Daniel Unger, and Margaret Vanderhaeghe; Dec. 3-16 • **SHORTBREAD AND**  
**ARRY:** An evening of art and Christmas sherry and bread; Dec. 8 (5-9pm)

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (283-6611) • Open Mon-Sat 10am-5pm (closed all hols)  
• **LIBRE OPTICS:** fibre artworks by Deb Tilley • **DRAWN TO**  
**THE FLAME:** by the Aurora Borealis Fireflies, glass bead-  
works until Dec. 3 • **A HOLIDAY CELEBRATION OF CRAFT:**  
• Watercolor pottery, glassware, textiles, wood, jewellery  
• home furnishings; Dec. 10-24

**ART BEAT GALLERY** 26 St Anne Street St. Albert (459-  
1000) • Open Tue, Wed, Fri 10am-5pm; Thu 10am-8pm;  
• 10am-5pm • **IN CHARACTER:** Artworks by Yardley  
• until Dec. 10

**ART GALLERY OF ALBERTA (EDMONTON ART**  
**GALLERY)** 2 St Winston Churchill Sq (422-6223) • Open  
• 7 and Fri 10-30am-5pm, Thu 10-30am-8pm, Sat,  
• 11am-5pm • Closed Mon • Edward Burtynsky, Dec  
• Feb 26 • **ITUKIACATTA** Inuit sculpture from the TD  
• Financial Group collection, Dec 10-Feb 26 • **NATUR-**  
**PHILOSOPHY** until Jan 8 • **THE SEASONS OF PRAIRIE**

**LIFE:** William Kurelek; until Jan. 8 • **FRENCH DRAWINGS:**  
From the National Gallery of Canada collection; until Feb.  
5, 2006 • **French Drawings Lecture Series:** *Symbolist*  
*Drawing: Odilon Redon's Landscapes of the Mind*; presented  
by Dr. Joan Greer; Thu, Dec. 1 (7pm); free with EAG admis-  
sion • **Kitchen Gallery:** *A MOVING EXPERIENCE*, Travel  
and Transport in the Arctic; Inuit art; Dec. 10-Feb. 26 •  
**Gallery Tours:** Weekends: 12:30, 1:30, 2:30, 3:30pm •  
**Children's Gallery:** *TIR-NA-NOG (FOREVER YOUNG)*; By  
Spider Yardley-Jones • \$9 (adult)/\$6 (student/senior)/\$3  
(child 6-12)/free (member/child 5 and under)

**ARTSHAB STUDIO GALLERY** 10217-106 St, 3rd Fl  
(439-9532/429-2024) • Open every Thu • 365 DAYS  
**AGO:** Artworks by various artists created over the last 365  
days • Every Thu until Dec. 29

**BEARCLAW GALLERY** 10403-124 St (482-1204) •  
Artworks by Norval Morrisseau, Daphne Odjig, Roy  
Thomas, Jane Ash Poitras, George Littlechild, Joane  
Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron  
Paquette and others

**BEAU VILLAGE MALL** Beaumont, 50 St • Featuring arts  
and crafts by the Artists' Association of Beaumont • Dec  
2-4 (Fri 3-9pm, Sat 10am-5pm, Sun noon-4pm)

**BRINSMEAD ZOLA KENNEDY ARCHITECTURE**  
10434-122 St • Open: Mon-Fri 8am-5pm • **ROOTS.**  
Paintings by Jodi Tychkowsky • Until Jan. 2

**BRUCE PEEL SPECIAL COLLECTIONS LIBRARY** 8-  
Rutherford South, U of A Campus (492-5998) • Open  
Mon-Fri 10am-4:30pm, Sat (until Dec. 3): 11am-4pm •  
**LIVING THE FOUNDATIONS.** Featuring photographs,  
archival documents, and important works from Alexander  
Cameron Rutherford's book collection • Until Dec.

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave  
(439-8210) • Open Mon-Fri 11am-5pm • **ALBERTA**  
**LANDSCAPES—THE HUMAN TOUCH:** Paintings by Christl  
Bergstrom • Until Feb. 28

**COLLECTIV CONTEMPORARY ART AND DESIGN** 102,  
6421-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat  
10am-6pm, Sun 12-4pm • **CHRISTMAS SHOW:** Artworks  
by Brad Burns, Matt Gould, Jan Hoekstra, Rob Buttery,  
Heather Miller, Laura McKibbin as well as new artists Ben  
Skinner, Genevieve Dionne, and Tim Rechner • Dec. 1-24  
(open Dec. 24 10am-3pm, closed Dec. 25-Jan. 10) •  
Opening: Dec. 1 (12-8pm)

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) •  
**VIC Cicansky:** 27th Anniversary Exhibition; until Dec. 10  
• **CHRISTMAS 2005:** New artwork by gallery artists and  
new acquisitions; Dec. 10-24

**EXTENSION CENTRE GALLERY** 2nd Fl, University  
Extension Centre, 8303-112 St (492-0166) • Open:  
Mon-Thu (8:30am-8pm), Fri (8:30am-4:30pm), Sat  
(9am-noon) • Laura Evans Reid, an early student of  
Henry Clyde • Until Jan. 4

**FAB GALLERY** 1-1 Fine Arts Bldg, U of A, 112 St, 89 Ave  
(492-3261) • **SEEING THE WORLD OF SOUND: THE COVER**  
**ART OF FOLKWAYS RECORDS** • Until Dec. 17 • Opening  
reception: Thu, Dec. 1

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) •  
Artworks by Neil Fiertel; through December

**GLASS HAPPENS STUDIO** 17324-106 Ave (484-  
8388) • Handblown glass show and demonstrations  
featuring artworks by Jeff Holmwood, Carol Dragich,  
Colin Baksic, Harold Glass, Mary Goddard, Keith Walker,  
Darren Teller, and John MacPhee • Fri, Dec. 2 (6-  
10pm); Sat, Dec. 3 (10am-5pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open  
Mon-Fri 10am-5pm; Sat 12-4pm • **THE WORLD IS BIG**  
**THE WORLD IS LITTLE:** Installation of drawing-based works  
including sculpture and writing by Candice Tarnowska,  
until Dec. 17 • **Front Room:** *A COLLECTION OF SMALL*  
*MISERIES.* Digital images by Carole Hanson; until Dec. 17

**JEFF ALLEN GALLERY** Strathcona Place, 10831  
University Ave (433-5282) • **LANDSCAPES FROM THE**  
**HEART.** Fibre artworks by Ada Moyle; until Dec. 1 •  
**CHRISTMAS SHOW AND SALE** Artworks by previous  
exhibitors; Dec. 6-Feb. 2; open house: Wed, Dec. 7 (6:30-  
8:30pm)

**JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) •  
Open Mon-Fri 9am-5pm; Sat 10am-5pm • **CHRISTMAS**  
**EXTRAVAGANZA.** Paintings and prints by gallery artists and  
visiting artists. Pottery by local potters and art cards •  
Through December

**JOHNSON GALLERY (NORTH)** 11817-80 St (479-8424)  
• Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm •  
Artworks by Myles MacDonald, Waltraut Unbekannt-  
Lafleur, and Dave Ripley. Ciclee reproductions of prints by  
Len Gibbs, Raymond Chow, Dorothy Oxborough, Ted  
Hesketh • Through December

**LANDO GALLERY** 11130-105 Ave (990-1161) • **SONG**  
**OF SONGS.** Paintings by Tslila Barzel

**LATITUDE** 53 10248-196 St, 2nd Fl (423-5353) • Open  
Tue-Fri 10am-6pm, Sat 12-5pm • **THE FINE ART OF**  
**SCHMOOZY:** An evening of fashion, art, music, tasty food  
and martinis • Dec. 10, 8pm (door) • \$10 (mem-  
ber)/\$15 (non-member) at Latitude, Ultra Violet Floral  
Studio, Blackbyrd; \$20 (door, everyone)

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St (407-  
7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **FIVE**  
**DEFINITIONS OF SPIRIT.** Artworks by Allison Argy-Burgess,  
Roger Bailey, Sharon Moore-Foster, Teresa Halkow with  
musical composition by John Caverly, curated by Robert  
Sindclair • Until Jan. 29 • Opening reception: Dec. 1

**MCPAG** 5411-51 St, Stony Plain (963-2777) • Open  
Mon-Sat 10am-4pm; Sun 10am-6:30pm • Paintings by  
Keith Nolan and copper sculptures by Audra Schoblocher;  
until Dec. 5 • Drawings and paintings by Michael Mott;  
opening reception: Sun, Dec. 11 (1-3:30pm); Dec. 8-Jan.  
10

**MILNER ART GALLERY** Theatre Foyer Gallery, Stanley  
A. Milner Library, 7 St Winston Churchill Sq (496-7000)  
• **DRAWING THE REMARKABLE MARIA.** CRAYONS ACROSS

## Walterdale Playhouse

Presents

# You Can't Take It With You

By George S. Kaufman and Moss Hart

November 30 - December 3, 6-10 @ 8 pm, Sunday Matinee December 4 @ 2 pm  
Tickets \$12 - \$16, Available at the door or call TIX on the Square (780) 420-1757

Walterdale Playhouse 10322 - 83rd Avenue, www.walterdaleplayhouse.com



## ARTS WEEKLY

Continued from page 58

**MILNER ART GALLERY** Theatre Foyer Gallery, Stanley A. Milner Library, 7 Sir Winston Churchill Sq (496-7000) • **DRAWING THE REMARKABLE MARA: CRAYONS ACROSS THE AMERICAS:** Artworks by Tara Langlois and Patti McIntosh • Until Jan. 2

**MUDDY WATERS CAFÉ** 8211-111 St (719-7243/966-8612) • Paintings by Steve McLean • Until Dec. 10

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SCOUTING FOR INDIANS:** Photographs by Jeffrey Thomas • Dec 8-Feb. 26 • Opening reception: Dec. 8 (7-9pm)

**NINA MAGGERTY CENTRE FOR THE ARTS** Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **OFFERINGS FROM THE THIRD DIMENSION:** Experimental work in clay • Until Dec. 30

**PICTURE THIS** 959 Ordre Rd, Sherwood Park (467-3038) • Featuring photographs by Lori-Ann Muenzer • Until Dec. 3

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **PRESENCE:** St. Albert Place Visual Arts Council (SAPVAC) • Dec. 1-31 • Opening reception: St. Albert's Downtown light-up celebration of the Dec. 1 (6:30-9pm)

**REYNOLDS-ALBERTA MUSEUM** 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE:** Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

**ROYAL ALBERTA MUSEUM** 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **KID STUFF:** A nostalgic look at dozens of classic toys from the '50s and '60s; until Jan. 9 • **QUEENS OF THE COURT: THE EDMONTON GRADS:** until Feb. 12

**SELFRIDGE POTTERY STUDIO** 9844-88 Ave (439-9296) • Winter open house featuring works by Richard and Carol Selfridge • Dec 3-4, Dec. 10-11 (11am-5pm)

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **A PERFECT CHRISTMAS PRINT AFFAIR: EXHIBITION AND FUNDRAISER:** Featuring printworks created by printmakers of local, national and international acclaim • Dec. 3-22

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Fri 10am-5pm, Sat 10am-4pm • **WET PAINT:** Artworks by various artists • Until Dec. 31

**TU GALLERY** 10718-124 St (452-9664) • Open: Tue-Sat 10am-5pm, Thu 10am-8pm • **FOUR CORNERS:** Hand crafted wooden boxes and chests and black and white photographs by various artists • Until Dec. 22

**UNIVERSITY OF ALBERTA** Human Ecology, 116 St, 89 Ave • **TIBET AND BEYOND:** Featuring rare period Tibetan dress • Until Dec. 6

**UPSTAIRS GALLERY** 2nd Fl, 11631-105 Ave (452-8906) • Open: Tue-Sat 11am-4pm, or by appointment • **XMAS EXHIBITION:** Small artworks by Caroline and Frank Armstrong, Ilingworth Kerr, John Koerner, Richard Yats, Bernie Hippel, Marc Siegner, Gordon Snyder, Dan Bagan and others, silver sculpture by Stuart Adams • Dec. 3-23 • Opening reception: Dec. 3 (1-5pm)

**URBAN ROOTS** 10143 Whyte Ave (438-5978) • Paintings/photographs by Peca Rajkovic. Sculpture and masks by Ritchie Velthuis. Paintings and cast bronze by Tania Garner-Tomas • Until Dec. 31

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Tue-Sat 10am-5:30pm • **CONTINUUM: AN EXPLORATION OF FIBRE:** Fibre artworks by the hand weavers, spinners and dyers of Alberta • Until Dec. 17

**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Classical figure and still life paintings by Lam. Photographs of flowers by Anderson

**WALTERDALE PLAYHOUSE** Art in the Lobby 10322-83 Ave (432-7357) • **DE MINIMIS:** Mixed media collage, acrylic and watercolours by Donna Marchyshyn Shymko and Elaine Tweedy • Until Dec. 10

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • **EDMONTON ROMANCE:** Artworks by Nixie Barton, Grant Leier • Until Dec. 9

**WORKS GALLERY** Commerce Place, Main Fl, 10150 Jasper Ave • Open: Mon-Sat noon-5pm • **THE SPIRIT OF THE CITY:** Original gifts, handmade by local artists • Until Dec. 24

## LITERARY

**AUDREY'S BOOKS** 10702 Jasper Ave (432-9427) • Launch of Myrna Kostash and Duane Burton's book, *Myrna Kostash: A Writer's Companion to the North* featuring readers Alice Major, Rudy Wiebe, Myrna Kostash and Gail Helgason and more • Thu, Dec. 8 (7:30pm)

**CITY ARTS CENTRE** 10943-84 Ave (433-2932) • **TALES** Christmas Tellaround • Fri, Dec. 9 (7:30-10pm) • \$7

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq (496-7070) • Library Theatre (433-1757) • **TELLABRATION 05: TALES** storytelling featuring Jennie Frost, Marie Anne Bailey, Sheila Taylor, Twyla-Rae Thomey, and Kathy Jessup • Fri, Dec. 2 (7:30-9pm) • \$10 (adult)/\$25 (family) at TIX on the Square

**THE UPPER CRUST CAFÉ** 10909-86 Ave (433-2932) • **STORY CAFÉ: HOME FOR THE HOLIDAYS:** Featuring A.L.E.S., Stephanie Bengier, Twyla-Rae Thomey, and Kathy Jessup and Helen Lavender • Dec. 10 (7-9pm)

## LIVE COMEDY

**BLUE CHICAGO** 14203 Stony Plain Rd (451-1402) • Comedy open mic hosted by Kathleen McGee • Every Mon (9pm) • Free

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri (8:30pm), Sat (8pm and 10:30pm) • Bob Angeli; Dec. 1-3 • Left Skyline; Dec. 8-10

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm • John Wessling (Last Comic Standing) with Lars Calleeu, Rick Bronson; Dec. 1-4 • John Wessling, featuring Welby Santos and The Bear's Paul Brown; Dec. 6-11

**WUNDERBAR HOFBRAUHAUS** 8120 101 St (436-2286) • The Lederhosen Super Comedy Dryhump • Every Fri (8:30pm) • Free

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Thu-Fri (8pm) Sat (8pm, 10:30pm) • Every Wed: Stand-up • John Win, Paul Breau, Brett Martin; until Dec. 3 • Mike Dambray; Fri, Dec. 9-10 (8pm-2am)

## THEATRE

**BEAUTY AND THE BEAST** Arden Theatre, St. Albert (451-8000) • St. Albert Children's Theatre bring to life Disney's animated classic • Until Dec. 3 (7:30pm), Dec. 4 (2pm) • \$19.50 (adult)/\$13.50 (youth up to 17yrs/senior) at TicketMaster, Arden box office

**CANADIAN GRAFFITI** Jubilations Dinner Theatre, WEM, Phase III, Upper Level, 22253, 8882-170 St (484-2424) • Until Jan. 21

**A CHRISTMAS CAROL** Citadel Maclab Theatre, 8928-101A Ave (425-1820) • A spectacular holiday family tradition • Dec. 2-23

**DIE-NASTY** Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen. Intrigue, passion and shenanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) • Tickets at the door

**AN EVENING WITH CHARLES DICKENS** Varscona Theatre (433-3399) • A theatrical journey with novelist, Charles Dickens, presented by James Brewer • Dec. 7-18 (7:30pm, Sat/Sun 2pm), no show Monday • \$12 (adult)/\$10 (student/senior) at TIX on the Square, funds go to the Change for Children Society and The Actors Fund of Canada

**GIRL IN THE GOLDFISH BOWL** Theatre Network, 10708-124 St (453-2440) • By Morris Panych, presented by Theatre Network • It's 1962, the height of the Cuban missile crisis, but for Ins, an eleven-year-old girl from a remote fishing town in BC, a bigger concern is the end of her childhood • Until Dec. 4 • Tickets available at TIX on the Square

**THE GOLDEN AGE OF ROCK, POP AND DOO WOP** Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Until Feb. 12

**MEMORIES OF A CHRISTMAS ORNAMENT** Festival Place, 100 Festival Way, Sherwood Park (449-3378/451-8000) • A funny, warm story of a man's life as seen through the eyes of a Christmas ornament that loves him • Dec. 11 (2pm) • \$18 (adult)/\$15 (child 12 and under) at Festival Place box office

**MOVING ALONG** Roxy Theatre, 10708-124 St (420-1757) • By Chris Craddock, directed by Sophie Lees • Presented by Theatre Network • A young man's story told while he sits in a chair of his own invention • Dec. 8-10 (8pm), Dec. 11 (2pm) • \$18 (adult)/\$15 (student/senior) at TIX on the Square

**THE MYTH OF SUMMER** Timms Centre for the Arts, U of A, 87 Ave-112 St (492-2273/420-1757) • An off-beat comedy by Conni Massing, directed by Stephen Heatley. Quirky characters look for love and fulfillment within their familiar world of cement waterpark beaches, the "real" lakeside suburb and in the sprawling wilderness of commercialism • Dec. 1-10 (8pm); Thu, Dec. 8 (12:30pm); no show: Sun, Dec. 4 • \$8-\$20 at TIX on the Square, Studio Theatre Box Office

**A PRAIRIE BOY'S WINTER** Citadel Theatre's Rice Theatre, 8928-101A Ave (425-1820) • Adapted for the stage by Sandra Birdsell, Martha Brooks and David Gillies, based on the book by William Kurelek. Centers around depression era farm kids and their life on the prairie in the winter where hockey seems to be the most important thing in their lives • Until Dec. 4

**THE SANTALAND DIARIES/SEASON'S GREETINGS** The Third Space, 11516-103 St (471-1586) • By David Sedaris, presented by Northern Light Theatre • An evening of two separate, dark, comic readings by Trevor Schmidt and Kirsten Rasmussen • Dec. 3 (8pm) • \$18 (adults)/\$15 (students/seniors)

**SHE LOVES ME** La Cité Francophone, 8627-91 St (420-1757) • Musical presented by Plain Janes Theatre. Music by Jerry Bock, lyrics by Sheldon Hamick, based on a play by Miklos Laszlo • Dec. 9-18 (Tue-Sat 8pm, Sun 2pm) • \$18 (adult)/\$15 (student/senior/Equity) at TIX on the Square

**UNDISCOVER'D COUNTRY** Catalyst Theatre, 8529-103 St (420-1757) • By Scott Douglas, directed by Ben Henderson, presented by Undiscover'd Collective • A young computer genius is haunted by a mysterious Cree-speaking ghost, he starts out on a quest after Shakespeare's Hamlet is accidentally downloaded into his brain • Dec. 8-11, Dec. 13-18 • \$18 (adult)/\$15 (student/senior/Equity) at door, TIX on the Square

**XXXMAS** Fringe Theatre Adventures PCL Studio, 10330-84 Ave (420-1757) • Presented by Mostly Water Theatre • Craig Buchert, Matt Stanton, Sam Varteniuk, and Trent Wilkie with Jason Ludwig and Adam Mitchell bring you a hilarious sketch comedy and video shorts • Dec. 1-3 (8pm) • \$10 at door, TIX on the Square

**YOU CAN'T TAKE IT WITH YOU** Walterdale Playhouse, Walterdale Playhouse, 10322-83 Ave (420-1757) • By George S. Kaufman and Moss Hart, directed by Jaclyn Thomey • When Alice invites her rich, handsome fiancé and his conservative parents for supper, she has one request for her eccentric family-to be normal. But normal is easier said than done • Until Dec. 10 (Tue-Sat 8pm, Sun 2pm) • \$10-\$14 at TIX on the Square, door

# EVENTS WEEKLY

**Fax your free listings to 426-2889 or e-mail Glenys at listings@vueweekly.com**  
**Deadline is Friday at 3pm**

## CLUBS/LECTURES

**ACADEMIC ADVOCACY: TAP DANCING IN A MINEFIELD?** Wyatt Lecture Room (236 Earth Sciences Building), U of A (492-6375) • Seminar presented by Dr. Lee Foote • Dec. 1 (12:30pm)

**BOREAL ENVIRONMENTAL ACTIVISM** 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

**CONVERSATION CAFÉ** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

**FAVA'S MONTHLY WRITER'S CIRCLE** Exhibition Suite (429-1671) • Meeting on the first Tue ea. month (7-9pm), to discuss, share and comment on work in progress, common challenges and to hear from special guests

**GRIEF INFORMATION SESSIONS** Park Memorial Reception Centre, 11015-101 St (454-1231, ext. 50) • Meeting presented by the Edmonton Bereavement Centre, My Own Kind of Christmas: Holidays and Grief • Sat, Dec. 10 (10-11:5am) • Free

**HEALING EXPECTATIONS AROUND CHRISTMAS** Unity of Edmonton (church), 13212-106 Ave • *Finding New Meaning and Purpose at Christmas*, lecture/discussion presented by Rev. Yvonne Racine; Thu, Dec. 1 (7-9pm) • *Gifts of the Heart*, presentation/discussion on explore feelings of gift giving and receiving with Rev. Yvonne Racine; Thu, Dec. 8 (7-9pm)

**THE HUMAN RIGHTS CITY EDMONTON PROJECT (JRCEP)** Canadian Native Friendship Centre, 11205-101 St (453-2638) • Steering committee meeting • Sat, Dec. 10 (12-4pm)

**IMMIGRANT MEN ADVOCACY NETWORK** City Hall, Heritage Rm • Lunch and Learn: Introducing The Immigrant Men Advocacy Network, presented by Leo Campos A. and Luis R. Garay • Dec. 7 (noon-1pm) • Free

**INNER SANCTUMS, OUTER SPACES** Rm 4-5, Business Building, U of A, www.ualberta.ca/~sheila/ISOS.html • A graduate colloquium presented by the U of A's Medieval and Early Modern Institute (MEMI) featuring presentations on cultural, literary and historical subjects • Dec. 8-9

**OUR NORTH AMERICA: FROM TURTLE ISLAND TO THE SECURITY AND PROSPERITY PARTNERSHIP** Tory Bdg, Basement, Room 45, U of A • Lecture, *Enduring Issues: Delence*, featuring speakers Desmond Morton and Hal Klepak • Dec. 8 (3:30-5pm)

**PHILOSOPHERS' CAFÉ** Stanley A. Milner Library, Edmonton Rm, 7 Sir Winston Churchill Sq (492-0448) • Topic, *Building National History: How Should We Talk About Canada's Past?* presenting Dr. Patricia McCormack • Sat, Dec. 3 (2-3:30pm)

**PLAN (PLANNED LIFETIME ADVOCACY NETWORK)** 11724 Kingsway Ave, Alberta Association for Community Living offices (488-2422) • Information session, PLAN assists families who have a relative with a disability to plan • Wed, Dec. 7 (7-8:30pm)

**TOURETTE SYNDROME FOUNDATION** Academy of King Edward, 100 St, 86 Ave (1-888-824-9764) • TS support groups, on the first Wed each month • Wed, Dec. 7 (7-9pm)

**WOMEN'S HEALING CIRCLE** StillPoint Healing Centre, 110, 10350-124 St (488-5882/452-9388) • Support group with Marianne Peters • Every Thu, Dec. 1 (7-9:30pm) • \$10

## QUEER LISTINGS

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

**BISexual WOMEN'S COFFEE GROUP** bwcoffee-group@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDYS NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Guriz Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30); with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the

norm

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456-Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT U of A Campus** • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca) or Marjorie (mwonham@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

**MADELEINE SANAM FOUNDATION** Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**MEDITATION** 10502-70 Ave (633-6157) • Tranquility meditation, Tibetan tradition WITH Ani Lama Kunsang • Every Wed (7pm) • Free

**MEN TALKING WITH PRIDE** Pride Centre, 10010-109 St (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

**PFLAG** Pride Centre, 10010-109 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**PRIDE CENTRE** 10010-109 St (488-3234) • Open: Mon-Fri 7-10 • Edmonton's GLBT Community Centre, offering drop-in counselling services, community access computers, community group meeting space, resource materials, and a games and TV area

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

**YOUTH UNDERSTANDING YOUTH** Pride Centre 10010-109 St, www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

## SPECIAL EVENTS

**BHOPAL/SCAREDSACRED** Stanley A. Milner Library, Centennial Rm (434-9236) • To commemorate the National Day of Action Against Climate Change. Presented by the Edmonton Small Press Association (ESPA) • Fri, Dec. 2 (7pm) • By donation, free to low-income

**CHRISTMAS BAZAAR** King's University College, 9125-50 St (466-6426) • Dec. 3 (10am-3pm) • \$1/free (child 12 and under)

**CHRISTMAS FORMAL CHARITY SWING DANCE** Orange Hall • Dance fundraiser for AIDS education in Africa. Hour-long live lesson begins at 8pm • Dec. 10 (8pm-midnight) • \$7

**CINEMA AT THE CENTRE** Stanley A. Milner Theatre, 7 Sir Winston Churchill Sq (496-7070) • *Le Grand Voyage* Arabic and French with English subtitles, rated PG with mature themes • Wed, Dec. 14 (7pm) • Free

**CULTURE COOL** Red Strap Market, 10305-97 St (909-0935) • Fundraiser featuring live music, dance, art, and delicious food presented by Edmonton's Latin Festival Society, featuring Marco Claveria Band, Tilo Paiz, American Rosa, N-samble and dance by Musicale, Latin Corner, Viraj, and Kekeli with Wajjo Drummers • Sat, Dec. 10 (8pm) • \$10 (adv)/\$15 (door) at TIX on the Square, Megatunes, Paraíso, Tropical

**DANCES OF UNIVERSAL PEACE** Riverdale Community Hall, 9231-100 Ave (467-1285/929-5571) • Mon, Dec. 12 (7:30-9:30pm)

**FILL A BUS** Downtown St. Albert • Donate non-perishable food, toys for boys and girls (0-17yrs), and cash will be accepted on the "Fill a Bus" during the

fighting of the Christmas lights ceremony • Thu, Dec. 1 (6-9pm)

**FINE ART OF SCHMOOZY** Latitude 53, 10248-106 St (423-5353) • Fundraiser featuring fashion, art, music, food and martinis • Dec. 10 (8pm (door) • \$10 (member)/\$15 (non-member) at Latitude UltraViolet Floral Studio, Blackbyrd

**THE GRAND BIZARRE: A REBELLIOUS CHRISTMAS EXPERIENCE** Saddlery Building, 10145-104 St • Local bands, knitting divas, and original jewellery makers with printmakers works • Dec. 3-4 (Sat 12-8pm, Sun 12-6pm)

**IMAGE THEATRE'S PUB NIGHT VARIETY SHOW** Jekyll and Hyde Pub, 10610-100 Ave (429-8843) • Fundraiser, showcasing local talent, silent auction, raffle and door prizes • Dec. 2-3 (6:30pm food and drinks, 8pm curtain) • \$10 (door)

**MEMORIES OF A CBC JUBILEE CHRISTMAS** Horizon Stage, 1001 Calahoo Road, Spruce Grove (962-8995/451-8000) • Don Messer's Jubilee featuring seasonal songs, the "Buchta" dancers, and Messer's toe-tapping 'down-home' music • Dec. 10 (2pm and 7:30pm) • \$30 (all ages)

**ST. ALBERT FILL A BUS** Canadian Tire, both Save on Foods Stores and Wal-Mart (St. Albert) • Help fill a St. Albert Transit bus with non-perishable food, toys (0-17yrs), and cash donations • Sat, Dec. 10 (9-5pm)

**SHARE THE SPIRIT** Pilgrims Hospice, 9808-148 St (413-9801) • Pilgrims Hospice Society open house including performances by Iren Bartok, the Festival of Wreaths, the Cookie Trot, and Celebrate a Life • Dec. 4 (11:30-3pm)

**SPIRIT OF SOLSTICE YULE MARKET** Unitarian Church of Edmonton, 10804-119 St (454-9817) • Fair-trade goods, local handicrafts, workshops • Dec. 3 (10am-8pm) • \$2 (adult)/\$1 (student/senior)/free (child under 12), donate to the Mitten Tree

**SPY OPTIC PRESENTS: SNOW BASH** Globe Tavern and Grill, 10045-109 St • Fri, Dec. 9 (9pm-2am)

**A VINYL CAFÉ CHRISTMAS** Jubilee Auditorium • Stuart McLean • Wed, Dec. 14 (7:30pm) • \$37 • \$41.50

## KARAOKE

**ALBERT'S** 9308-34 Ave • Every Tue (8pm): with Prosound Productions

**AVENUE PIZZA** 8519-112 St (432-0536) • Every Thu (9:30pm)

**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

**BANKER'S PUB** 16753-100 St (406-5440) • Every (9pm-1am) • Every Sun (8pm-midnight): with Off Key Entertainment

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12): Hosted by Jeannie

**CEILI'S IRISH PUB** 10338-109 St (426-5555) • Every Sat (9pm): Jameoke

**ECCO PUB** 9605-66 Ave • Every Mon (9pm): with Sonia, Prosound Productions



# CLASSIFIEDS

If you want to place your Classified ad in **Vue Weekly** please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

## catering

Stephanie's Thai & Lao Fusion Cuisine Catering. Your kitchen. For info call Stephanie, 478-4218 or 413-0229.

## classes

**LEARN TO MEDITATE**  
Meditation, 7-9pm, University Area. Drop in for meditation. \$10 - \$5 for students.  
412-1006 www.meditationalberta.org

## education

Turn your dreams into a career!  
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## for sale

Pool table, 4x8, brand new, 1" slate, tournament quality, incl. complete \$500 accessory package, cost over \$4000, sell for \$1795. Delivery/set-up avail. 695-7253/307-1826 (Red Deer).

Queen mattress & box: Brand new, still in plastic, thick double pillow top. Cost \$500, sell for \$249. Can deliver 695-7253 or Red Deer 307-1826.

CHERRY WOOD, BRAND NEW, solid, high-end, 6-piece, sleigh bed or 4-poster, 2-nites, dresser/mirror, chest-of-drawers, retail over \$9,500. Queen \$3295, King \$3495. Del. 695-7253/Red Deer 307-1826.

Cherrywood dining room suite, 13 piece, 8 solid chairs, pedestal table, hutch & buffet. Cost \$11,500. Sell \$3995. 695-7253 or Red Deer 307-1826

100% leather sofa, loveseat, and chair never used. Cost \$4,200. \$1,795. Free delivery. Can deliver 453-3755.

Bed, Queen extra thick orthopedic pillowtop boxspring & matt. New cost \$950, sacrifice \$50. King avail at \$450. Can Deliver 405-7501.

## help wanted

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Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

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## studios for rent

Artist Studios & Storage Space for rent. 200-500 SF. Great Downtown location at the Great West Saddlery Bldg, 10137-104 St. Call Mike 429-4092.

## workshops

Conquer your fear of public speaking. Join City Lights Toastmasters! Meetings Downtown every Tuesday at noon. Call Perry at 426-5882 for details

Learn from the pro's, Voice-Over, writing, stand-up comedy and Radio announcing. This could be your ticket to an exciting new career. Workshops avail. now. Call Sharkey at 944-1686 or go on line http://www.sharkey-studios.com/workshops.htm

## real estate

**ORIGINAL HARDWOOD FLOORS & COVERED CEILING**



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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words will be subject to regular price or cruel editing. Free ads run for four weeks depending on available space. For more info please phone Glenys at 426-1996/fax 426-2889/e-m office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication.

Independent film maker looking for actress 18-23yrs (nudity inv). free accom, food and transportation. Call Spencer for details 962-7885.

If the HAT fits call for submissions, open to Alberta artists. Deadline: Mar. 15, 2006. For info Ph 461-9028, e-m: daNielle@damseltydesign.ca

Focus on Fibre Art Association is seeking entries for juried competition/show of fibre art. Deadline: Feb 10, 2006. Ph Shirley 469-1783

Printmaking workshops at SNAP Gallery and Printshop in Etching and Silkscreen. Starting soon. Call 423-1492 to register, info.

## Teach English Overseas

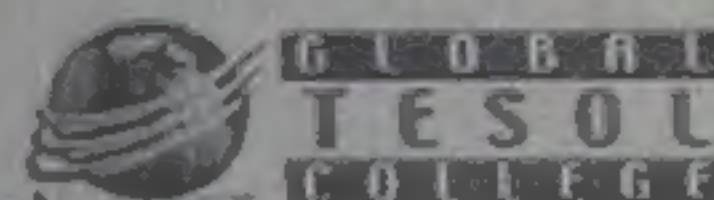
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artists (reliable, versatile, and serious enquiries). Jay 479-5265.

Wanted: lead guitarist for band playing corporate one-nighters (country/classic rock/'50s). Vocals an asset. Ph 449-9478.

Guitar player/singer looking for drummer and bass player for punk band. Infl. White Stripes. Ph 919-3933.

Looking for bands to play on Sundays. Rock, blues, alt, Celtic, country etc. Come and see Tanya with demo or ref @ The Atlantic Trap & Gil, 7704-104 St, 432-4611.

Est. metal band seeks second guitar player. Infl: Avenged Sevenfold, Soilwork, Atreyu. Must have own gear. Ph (780) 289-3684/(780)221-7413.

## musicians

Reggae band Souljah Fyah is auditioning gui-

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**volunteer**

Devonshire Care Centre (long-term care centre) looking for volunteers to help out. Recreation, occupational/physical therapy, nursing, gift shop. Ph 665-8050.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study. Ph 407-3775. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study. Ph 407-3221. Reimbursement provided.

**adults**

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## musicians

Trombone players needed for community big band. 459-7099.

Est. cover/original rock band req. bassist. Write, rehearse, and perform regularly. Ph Tom 444-7553.

Musician (drum machine, bass, electric, acoustic, keyboard/piano) looking for band/individuals. Anything except country. Ph Mark 437-9362.

Wanted: Bass player & keyboard/lap steel player for original band. Ph Shane 452-4101.

Drummer, bassist & singer wanted for back talkin' rock. Justin 440-4048.

## volunteer

**Wecan Food Basket Seeks Volunteers:** Opportunity for people on limited incomes to access quality nutritious food at affordable prices. Volunteers needed in the Bonnie Doon area to help process food orders. Ph 413-4525.

We believe that all children have a right to grow in families and schools, and that all adults deserve to have real jobs, homes and friends. Call 454 0701 ext 230. See how you can help to open the gate to community living in your area.

**The Human Rights City Edmonton Project (HRCEP) Steering Committee:** Meeting on Sat, Dec. 10 (12-4pm) at the Canadian Native Friendship Centre, 11205-101 St, call 453-2638.

Inner City Seniors Agency in need of winter clothing. Ph 429-2626.

If you would like to reconnect with your volunteer cooperation agency, or are looking to connect with other returned volunteers visit [www.volcall.org](http://www.volcall.org)

**EXPERIENCING INFERTILITY? WANTED:** Females 18+ encountering infertility for year or more, describe experience of infertility for research study at the U of A. Rachel at 451-9005 or [infertilityresearch@hotmail.com](mailto:infertilityresearch@hotmail.com)

**ESL Tutors urgently needed.** Call P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided.

**Canada World Youth—Amazing International Volunteer programs!** Youth 17-24. [www.canada-worldyouth.org](http://www.canada-worldyouth.org) Deadline Jan. 15, 2006.

**Donations Urgently Needed** for disaster relief in the aftermath of Hurricane STAN - El Salvador & Guatemala e-m: [larena@change4children.org](mailto:larena@change4children.org) /[www.change4children.org](http://www.change4children.org)

**Were you suicidal between 13-19?** If you are no longer suicidal and currently between 15-22 years of age. Confidential. Ph Katherine 690-1892 or [teen.research@hotmail.com](mailto:teen.research@hotmail.com)

**Literacy tutors needed** to assist adults with developmental/physical disabilities to acquire basic reading/writing skills. Tutor training, support, materials provided. 1-2 hrs/wk. Various locations. Lily: 432-1137, ext.357.

**Supportive adult role models** needed to share time & interests with children & youth (5-17yrs) living in residential facilities. Orientation, supervision provided. Evening or weekend placements. Various locations. Lily: 432-1137, ext.357.

**Food Not Bombs** Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-m: [foodnotbombsedmonton@hotmail.com](mailto:foodnotbombsedmonton@hotmail.com)

**HipHepaYouth Group:** looking for creative, leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 444-1547.

Team leaders needed (Nov-Dec) for the Christmas Bureau. Ph Lana at 414-7683. [www.christmasbureau.edmonton.ab.ca](http://www.christmasbureau.edmonton.ab.ca)

**Overwhelmed? In a tough spot? Talk to us!** No-Fee Walk-In Counselling 482-INFO (4636) The Support Network, [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

**EXPERIENCING INFERTILITY?** Female participants aged 18+ wanted for UofA study exploring women's experiences of infertility. Ph Rachel 451-9005, [infertilityresearch@hotmail.com](mailto:infertilityresearch@hotmail.com)

**YEAR ROUND ON-LINE AUCTION** for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. <http://auction.edmonton24hourrelay.com>

**A call for volunteers - Action for Healthy Communities:** Questions about AHC philosophy & programs? 944-4687 Visit: [www.a4hc.ca](http://www.a4hc.ca)

**Volunteer for the New Neighbours Program** at Edmonton Immigrant Services Association. Become a friend to a NEW Canadian. Ph Dulani 474-8445.

If you OR your brother/sister has schizophrenia, ph 492-6033 to be in research study. Expenses paid.

**Networks Activity Centre** provides a safe, supportive environment for adults with brain injury to volunteer Ph (780)479-1757, e-m: George Kapetanakis [nacentre@telusplanet.net](mailto:nacentre@telusplanet.net)

**Adult Day Support Programs** provide seniors with special needs with a recreational/educational day program Donna 434-4747.

**Volunteer Overseas with Canadian Crossroads International:** human rights, community economic development, and HIV/AIDS education, prevention, care. [www.cciorg.ca](http://www.cciorg.ca)

Do you like to drive your own car in Edm? We pay the gas! To be appreciated, call Seniors Vol. Driving for more information at 732-1221.

Adult volunteers needed during day (esp. Wed) to help seniors at non-profit agency with activities: cards/ crafts/ games. Ph Yvonne, 434-6747

## VOLUNTEER OVERSEAS WITH CUSO

CUSO is an international development organization which strives for global social justice. CUSO sends cooperants (volunteers) that donate their expertise and up to two years of their lives to international initiatives in human rights, the environment, HIV/AIDS and the securing of people's livelihoods.

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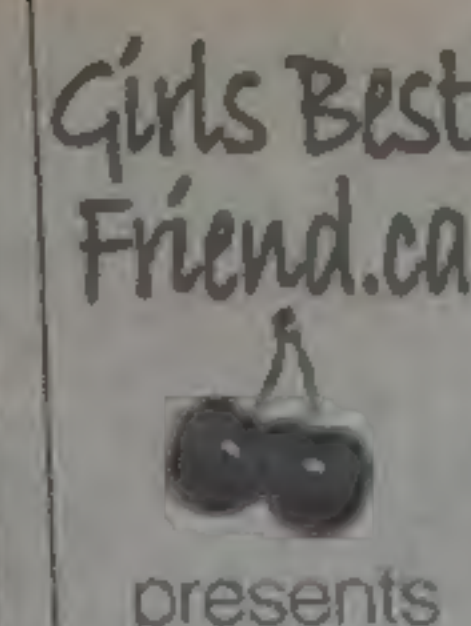
**cooperant@cuso.ca**

**or 1-888-434-2876 x296**

## VUEWEEKLY CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days



## alt sex column

By ANDREA NEMERSON

### Brace for it

Dear Andrea:

I stumbled across a press release (<http://www.prweb.com/releases/2005/11/prweb314115.htm>) from a Boston dentist who, it says, "advises" her young patients with braces to avoid oral sex, as their braces might rip condoms and dental dams.

Hmm! I wonder if she counsels both boys and girls with the same message? Can you see being a teenage boy with braces—you're probably totally mortified that you have to have them—and then your attractive female dentist tells you, "By the way, just in case you're giving blowjobs, better think twice." Yikes!

Love, Guy You Used To Know

Dear Guy:

Very funny! It will come as no surprise to hear that disease transmission via braces-breached latex is way far down on my worry list. For one thing, Helaine Smith, DMD, seems to have missed the fact that oral transmission of HIV just isn't happening, period, with or without a mouthful of metal, and that the easiest STD to get via oral contact, herpes, is not reliably prevented by using barriers in the first place.

Whether you're actually likely to snag a condom with your braces is anyone's guess, I suppose, but my own money's on "not likely." It could happen, but you'd have to be kind of a spazz, unless there are now a lot more pointy parts on the inside of the assembly than I remember from my own metal-mouth days. I'm afraid that the good (and, according to her PR headshot, exceedingly toothy) Dr. Smith, no matter how well-meaning, is basically in this for the publicity. I can say, though, that I have now heard of Dr. Helaine Whatsername, and that was not true before, so something's working.

Love, Andrea

Dear Andrea:

Can you please explain the difference between swinging and polyamory because I believe many of your readers are confused. I'd throw in a little note about how bisexuality and polyamory are not the same thing either.

Love, Poly Grrl

Dear Grrl:

There's something about your letter that sounds vaguely aggrieved, as though you were not so much requesting a public service as trying to get some particularly dense yet judgmental relatives off your back or something, but I'm happy to oblige. For the record: neither swinging nor polyamory really has a strict and immutable definition—they morph a bit depending on who's using them and to what end. Most self-described poly people are seeking to distinguish their fancy Greco-Latin self-designation, which translates as "loving many," from the sleazier and less enlightened "swingers" of yore. Of course, swingers still exist, and not everyone who's comfortable using the term is the stereotypical slack-bellied Sun City denizen with a shag-carpeted whoopee room in the back of the doublewide.

Principally, though, swingers go out, usually as a couple, and engage in a mild sort of orgiastics where the women are encouraged to put on a little show, but God forbid the men should ever accidentally bump man-parts. Harmless enough, most of the time, but not to the taste of the more evolved many-lovers out on the coasts.

Some polyamorists really do have many loves, either in some complicated arrangement involving a primary couple and however many secondaries, et cetera, they can schedule, or in some less hierarchical arrangement. Others have one actual "love" and some number of "love-buddies," and are distinguished from the uni-amorous masses only by the overt nature of these arrangements. This scenario is ideal for the rare natural-born polyamorist and immediately or eventually disastrous for everyone else. I would certainly not go as far as to say that the more common cheating followed by getting caught is in any way safer than attempting to live by the high-minded principals of ethical polyamory, but I will say that calling it polyamory is no safeguard against jealous hissy-fits and the throwing of heavy glassware. Either one is cut out for it (rare but real) or one is kidding oneself.

As for bisexuality versus polyamory, who seriously confuses these? If you mean there are people who can't get their heads around the fact that some folks are attracted to both genders but can manage to forgo sex with one group while committed to an individual from the other, too true. There are people who do not understand this no matter how often it is explained to them, and continue to conflate bisexuality, not with polyamory, but with sluttiness. There is nothing we can do for these people.

Love, Andrea @

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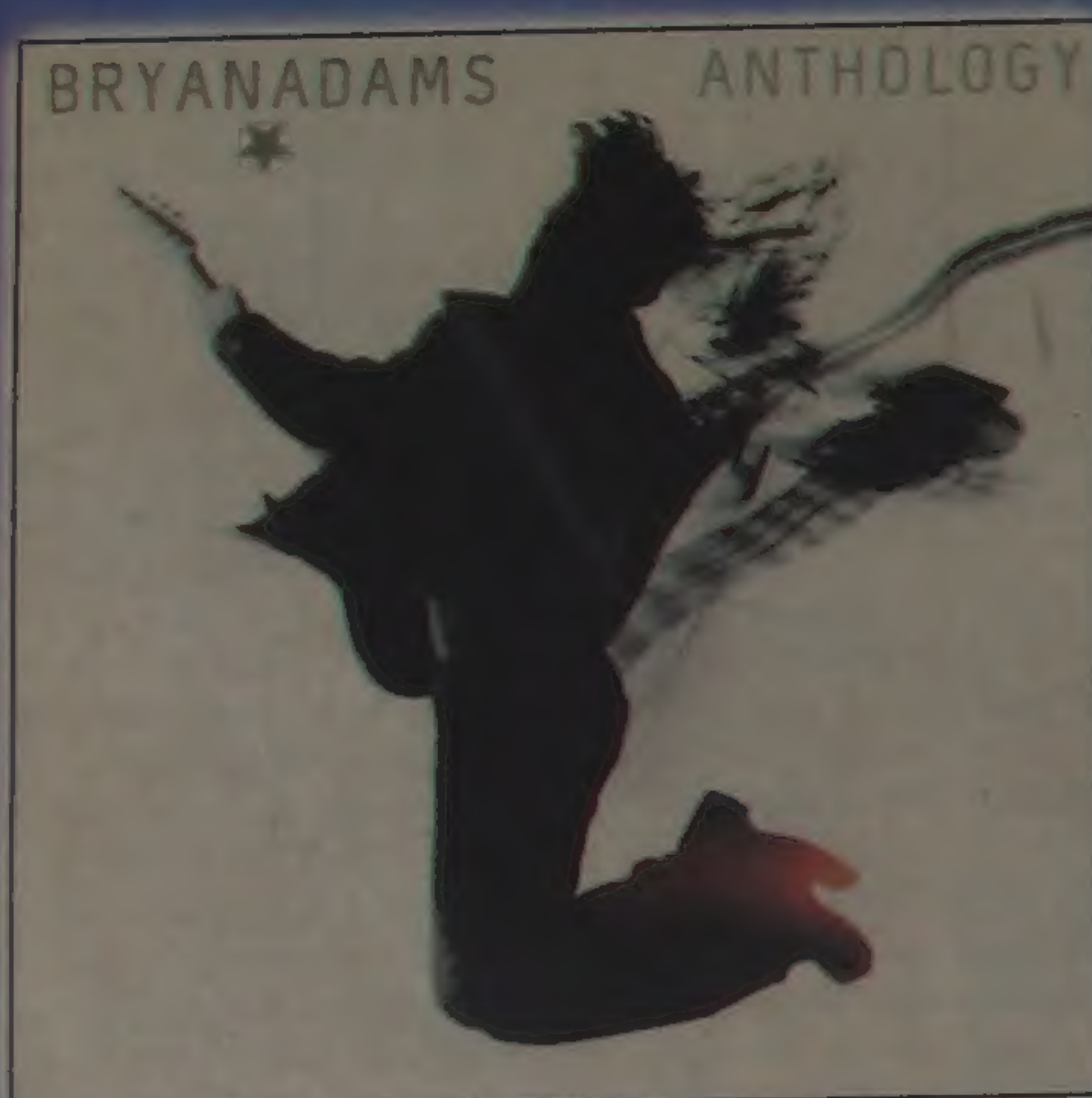
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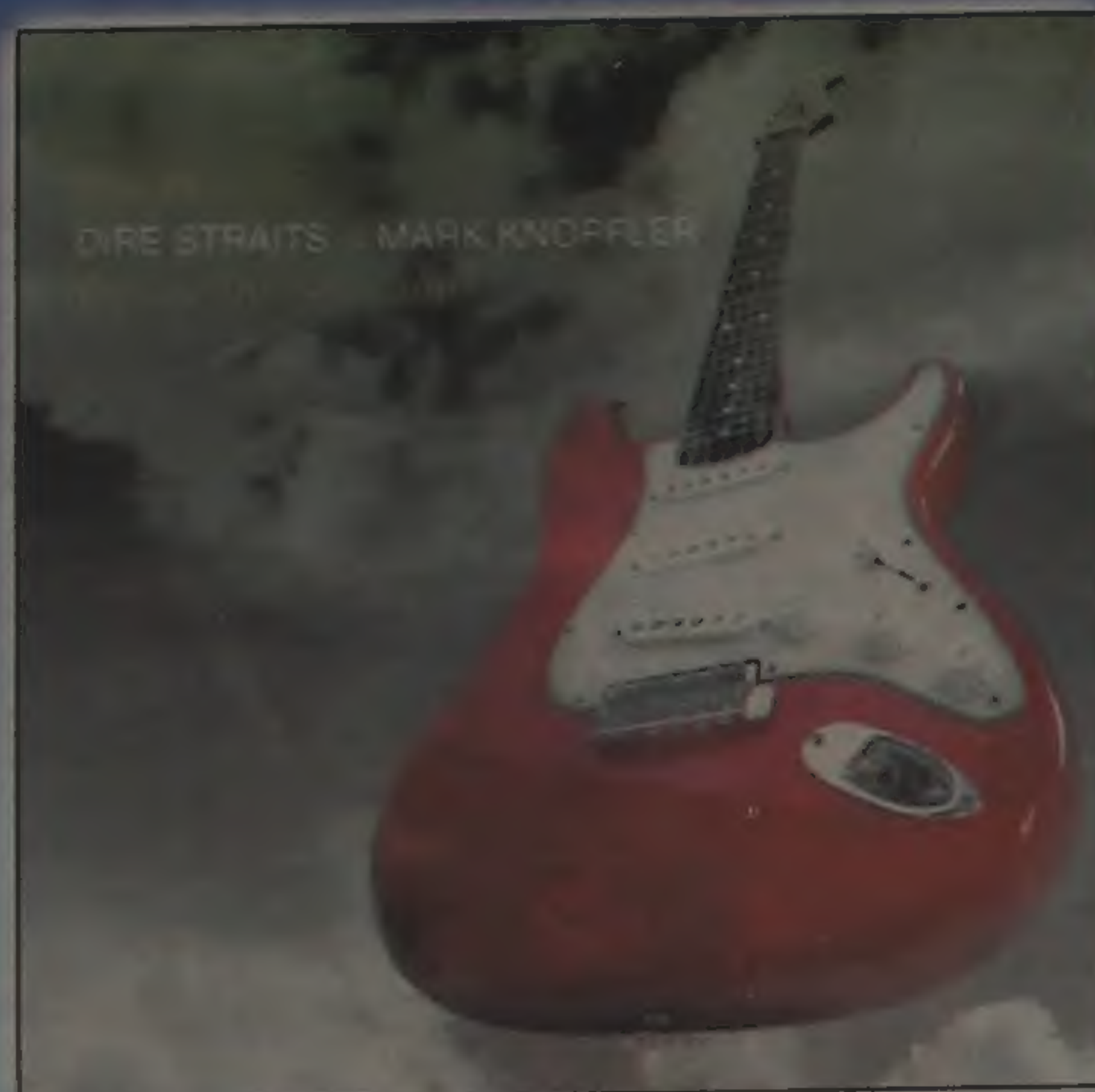
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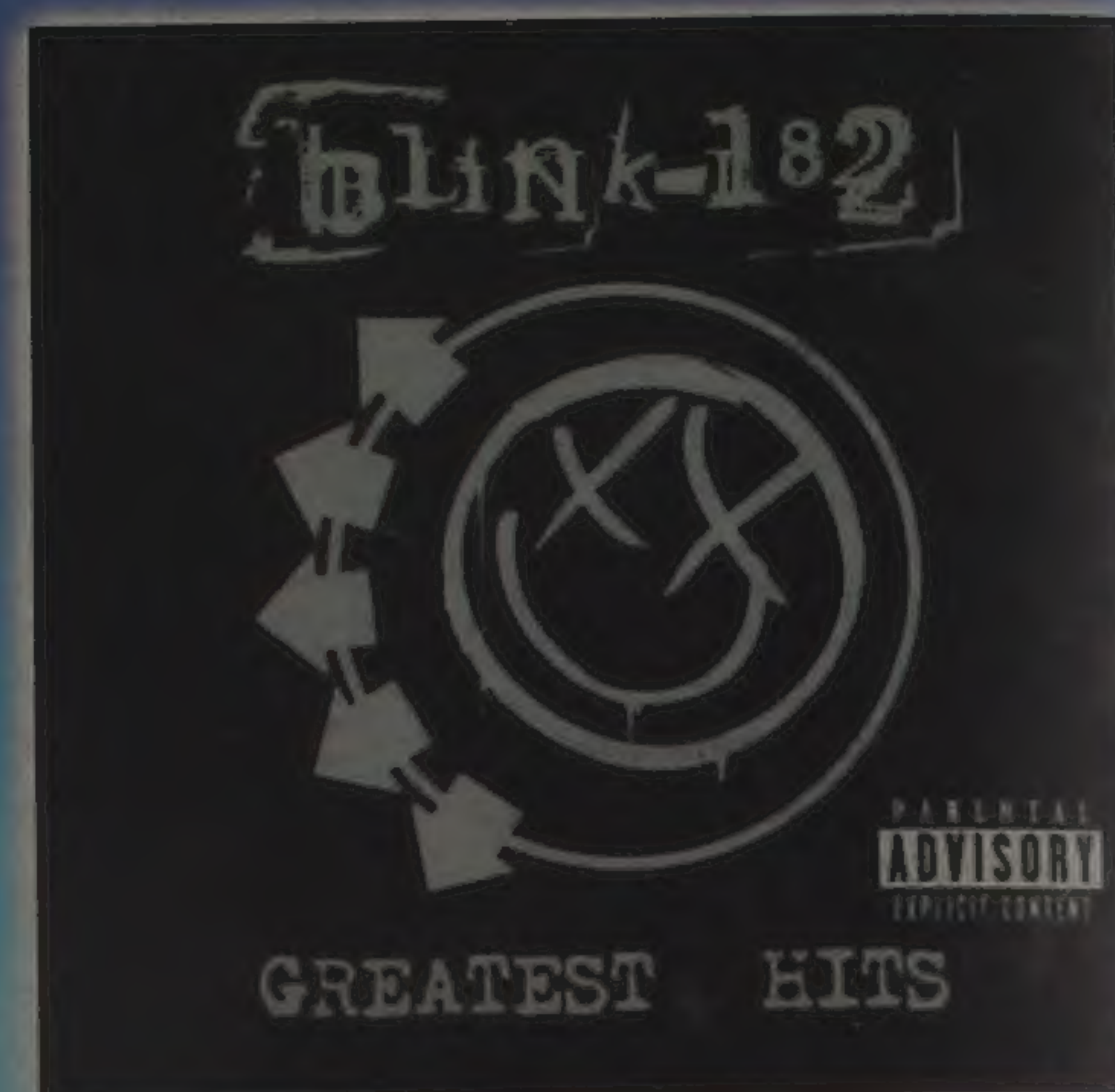
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